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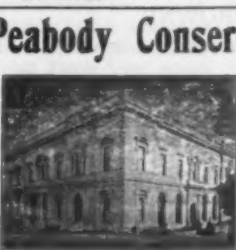
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
HAUPTSTRASSE, 20A, BERLIN, W.,
February 21, 1903

WHAT is the use of being a Wagnerite if there are no more anti-Wagnerites? All the world now is one happy congregation of Wagner enthusiasts, and the Wagner societies have lost their *raison d'être*. This strikes one all the more forcibly after regarding the program of the combined Berlin and Potsdam Wagner societies' concert at the Philharmonie. When propaganda for Wagner's music was no longer needed the Wagner societies, avowedly acting in the spirit of Wagner, procured in their concerts a hearing for the works of other men, modern in tendency and whose worth was not sufficiently appreciated by their contemporaries. This is a better excuse than none, and the plan might have done some good. But what do we really see? During late years and also this season the chief number on the program of the Wagner societies' concert is Beethoven's Ninth Symphony. It cannot be urged that this work needs any coddling on the part of the Wagner societies. It can also not truthfully be argued that we get no other chance of hearing it than at a Wagner society's concert. The fact is that, like the poor, the Ninth Symphony we have always with us. Nikisch gives it once a year with the co-operation of the Philharmonic Chorus, and Weingartner reproduces it with the Royal Opera forces. Professor Gernsheim gave it in the course of the season with his Stern Singing Society. And they are all better vocal societies, at least for that purpose, than a chorus gathered ad hoc from the forces of the female and male school teachers' vocal societies. These interpreted Beethoven's unsingable music last Monday night, and the female teachers did not fail to sink about three-eighths of a tone below pitch in holding the high A.

There remains, then, the reasonable explanation that the members of the combined Wagner societies want to hear Dr. Muck's conception of the Ninth Symphony in order to be able to contrast and compare. But Dr. Muck has conducted the Ninth Symphony many times before, and always in his careful way produces in this work a more academic than congenial effect. Where he differed from most other interpreters (and is deserving of praise for doing so) is in the major part of the scherzo. He does not overhasten the tempo, which Weingartner and Nikisch generally take at break-neck speed.

The soloists were the same as at the Royal Opera House performance, but only Mrs. Herzog, the reliable soprano, and Baptist Hoffmann could do justice to the music, while Gruening's voice and Mrs. Goetze's efforts were inadequate to a surprising degree.

The short first part of the program was exclusively given over to Wagner. The "Funeral March," from "Die Götterdämmerung," was played in commemoration of the anniversary of Wagner's death. It was a very appropriate if somewhat belated tribute. The broad interpretation showed both Dr. Muck and the Philharmonic Orchestra at their best.

Less impressive were the short excerpts from "Die Meistersinger." The combined teachers' chorus sang the short

"Wach auf" chorale. Then came Hans Sachs' "oratio pro domo," from the finale of the work, and the chorus joined in with "Hail, Sachs," and sat down. What else could they do?

Somewhat more interesting than the Wagner Verein's concert was the fifth of Richard Strauss' series of "modern" concerts. The program contained only one real novelty. This was the Third Symphony of the Swiss composer Hans Huber, who describes this work, which he wrote during the years 1900 and 1901, and which is still in manuscript, as a "heroic symphony." The conviction grows on me that Hans Huber is an overrated composer. He began well, and his "Tell" Symphony (which Theodore Thomas performed in New York many years ago) was deemed a very promising composition. Since then Huber's works have become ever more pretentious without gaining in musical value. Thus the "Boecklin" Symphony, which contains a device similar to the one now employed by Huber in his "heroic" symphony. He introduces a set of variations, taking for a theme the "Dies Irae," which seems to exercise a peculiar fascination upon composers with realistic tendencies. In ten different "pictures" Huber treats this theme as taking shape in the minds of a child, a youth, a man, an aged man, a hero, a female dancer, a student, a man of learning, a simple minded man and a man of power. Only in the fugal writing, which stands for the learned man, and the gracefulness of the variation representing the dancer, was there anything satisfying in this "Death Dance" movement in waltz time. Otherwise, however, it struck one as being superficial. Still more is this the case with the "Sanctus" for soprano introduced in the finale. It was beautifully delivered by Miss Betsy Schott. There are in this whole symphony no new ideas, no consequential musical thoughts of Huber's own invention. Everything sounds labored to a degree; brassy, but not pleasing in orchestration, and hollow and unephonious despite its obstreperousness.

Far better orchestrated is Smetana's symphonic poem, "Tabor," from the cycle "My Country." It formed the opening number, while the concert closed with Liszt's "Hunnenschlacht." The Huns carried with them a Mason & Hamlin cabinet organ to celebrate their victory on the battlefield.

It is doubtful whether the soloist of this concert could with accuracy be called a "modern" one. Gallantry forbids mention of how many years ago Sophie Menter first played the piano. Justness, on the other hand, demands the statement that she still plays extremely well. Her performances have preserved a wonderful degree of freshness, virtuosity and even brilliancy. However, occasionally she does some rather unmusical things. The work she had chosen for her reappearance in Berlin was not a very favorable one. It was the rarely heard Tchaikowsky G major Concerto, by no means the equal of the master's B flat minor Concerto. In the G major work the violin solo of the slow movement in D is the most beautiful as well as the most important musical episode. It is one of those gems of melodic invention which alone would be sufficient to prove that Tchaikowsky was a composer of genius—all Algernon Ashtons very much to the contrary.

Sophie Menter's success was pronounced, and, considering the work she interpreted, a tribute to her potency as a pianist. A part of the glory she achieved reflected also upon the concert grand of Rudolph Ibach Sohn, which she played and which responded nobly to the severe demands made upon it.

Richard Strauss, who was, as usual, applauded to the echo, did not deign to conduct the accompaniment to the concerto (Tchaikowsky not being "modern" enough for him), but left this task to the regular conductor of the Berlin Tonkünstler Orchestra, Herr von Blohn, who accomplished his task with discretion and accuracy.

Alfred Reisenauer's second recital at Bechstein Hall was crowded. They know a good thing after all in Berlin when they hear it. His reading of the Bach C minor Fantasia was in the style of the German organist's Bach performances, almost without dynamic shading. He played Mozart's little F major Sonata with apparent self enjoyment and all repeats, but without much effect. I wonder why he selected this work, which was originally written as a violin sonata and is only "arranged" for piano. Superb was the reproduction of Haydn's F minor Variations, with a delightful clearness of the embroidered passage work and wise moderation in tone volume. Praiseworthy also was the impetuosity with which Reisenauer performed the first and last movements of Beethoven's F minor Sonata. The tempo of the slow movement was so slow that one lost the sense of the melodic line. The best interpretation of all, however, was that of Schumann's "Kreisleriana," characteristically reproduced.

Herman Rubin, who played with the Philharmonic Orchestra at Beethoven Hall, should have waited a few more years before venturing on an appearance in public. He is a young violinist of some talent and technic, but both are as yet not sufficiently well developed.

Two young Americans, who had been heard here in private with excellent results, gave a joint concert at the pretty hall of the Kuentlerhaus. They are both pupils from the studio of Mme. Anna Lankow, well known in New York. Both these young artists, S. Paul Veron and Andreas Schneider, the one a bass, the other a baritone, are not only endowed with naturally good voices (the baritone especially), but they have also learned a good deal. This was amply demonstrated in the case of Veron through the fluency and remarkable clearness with which he, with so sonorous an organ, reproduced florid music from the opera "L'Ebreo," by Apolloni, and the "Quand'ero paggio," from Verdi's "Falstaff." He was equally at home in music of a different style, such as Beethoven's somber "In questa tomba" and in German Lieder by Brahms, Richard Strauss, Schubert and Tchaikowsky.

Too bad it was that in the matter of home composers Mr. Veron was not better advised in the matter of his selections. The Berlin critics, a few of whom were present on this occasion, had been advised that they would at last hear some American music. They took Goring-Thomas, of course, for one of the Americans, and shrugged their shoulders at his mildly stupid but on the whole innocuous song, "A Summer Night." They shook their heads over Nevin's "Serenade," and justly so; Ethelbert Nevin has left a great number of really good songs. Why therefore this absolutely silly "Serenade" should have been selected as a representative American song passes all comprehension. The matter was made worse and the critics fled after Walter Damrosch's setting of Rudyard Kipling's "Danny Deever." It is the weakest sort of song I have heard for many a day. I was very strongly "reminded" of Schumann's "Two Grenadiers" in the matter of rhythm, tone and key color.

If the critics had stayed for Schneider's American selection they would have heard, among other things, a song by MacDowell, "Thy Beaming Eyes," which might have given them a different idea of American composers. I have noted, however, during all these years, that the Berlin critics are somewhat prejudiced against our native creations in the musical line, and I can hardly blame them, for fate would have it that whenever any of them were reproduced here, which was not any too often, they happened to be of inferior quality.

Mr. Schneider's singing was as excellent as that of his partner in the concert, and his voice seemed of an even more mellow, richer quality. Both artists were vastly appreciated by a numerous audience, among which the American colony was conspicuous. Though the program was a long one, encores were insisted upon to an extent which showed that the listeners enjoyed the singing and the songs to an Oliver Twistian degree.

A newcomer is Egon Petri, pianist, and son of Concertmaster Henry Petri, of Dresden. Evidently he is more than a mere chip of the old block, for he is one of the most talented young pianists of recent years. Even Busoni, of whom, to judge by the program, Petri is a pupil, could not spoil him, and in many respects the young fellow's playing is better than that of his teacher. Of course, he performed some Bach organ works in the Busoni transcription for piano, among which the Toccata, Adagio and Fugue in C major, with their wonderful plasticity, pleased the audience most. The transcription of organ choral preludes by Bach for piano is something just short of a crime, and certainly a sign of lack of musical taste. Still, in Mr. Petri's performance one could stand them far better than when Busoni himself played them. The clean technic was delightful.

Beethoven and Liszt were the only other composers on

the program. The thirty-two C minor Variations sounded interesting enough.

Lucien Wurmser, a French pianist, played the Grieg concerto, the Beethoven C minor and the Saint-Saëns one in the same key. The latter was by far the best performance in style and fluency of technic. The Grieg could stand some of the very arbitrary rubatos and sudden run-aways that Wurmser chose to indulge in, but these were entirely unsuited to Beethoven's Third Concerto. They sounded capricious to a perverse degree. It seemed as if Mr. Wurmser was unable to control his fingers, and father Rebeck and the Philharmonic Orchestra were nearly always running after the pianist.

The proceedings of the Berlin Richard Wagner Monument Committee do not seem to find grace in the eyes of the master's heirs. This might easily have been foreseen when the very Bavarian prince who is the protector of the Munich Prince Regent Theatre performances, an anti-Bayreuth project, accepted the presidency over the coming Wagner festivities. Now, as Bayreuth could not very well show an open enmity to these things, Prof. Dr. Thode, Cosima Wagner's son-in-law, had to come to Berlin from Heidelberg and deliver here a lecture on the subject of "The Manner in Which an International Celebration of Wagner Should Be Enacted on the Occasion of the Unveiling of the Master's Monument." Just as long winded as the title was the lecturer's peroration at the Philharmonic. He began with a definition of Wagner's idea of the combination of arts, went through mythology, the sufferings and death of Christ, metaphysics, realism, and at last came out with his program for the unveiling festivities. This Wagner celebration should (after Professor Thode's exhaustive ideas) be planned as follows: First, at the Royal Opera House, a performance of Wagner's most characteristically German work, "Die Meistersinger von Nürnberg," to be followed by Weber's "Freischütz" and Mozart's "Magic Flute." On the evening before the first day of the festival a representation of Gluck's "Iphigenia in Aulis," arranged by Richard Wagner. In church, a performance of one of Bach's greatest works. In the concert hall, a program with Wagner's "American March" (this is the unfortunate Centennial March!), the "Faust" overture, the "Kaiser March," Liszt's "Dante Symphony" and one of the motets of Bach. Of chamber music, quartets by Haydn, Mozart and Beethoven. At the Royal Comedy, a performance of Kleist's "Prince of Homburg," Lessing's "Minna von Barnholm," Goethe's "Iphigenia," perhaps also Schiller's "Joan of Arc" and some of Hans Sachs' farces or humorous plays.

If foreign countries are to be taken into consideration likewise then Méhul's "Joseph in Egypt," Cherubini's "Water Carrier" and one of the works of Boïeldieu are to be selected as representatives of French art; for England, one of the dramas of Shakespeare; for Spain, one by Calderón; for Italy, some old Italian sacred music and Palestrina's "Stabat Mater," in Wagner's arrangement; for Russia, the old church choruses. During the ceremony of unveiling Wagner's "Huldigungsmarsch" is to be performed, as well as fragments from his works, "put together in the manner of a Weber overture" (sic!). During the days of the festival lectures on Wagner are to be delivered by H. von Wolzogen, Chamberlain and—Professor Thode himself would lecture upon the subject of "The Idea of Bayreuth." That's all.

The one futile attempt at singing "Tristan" has been too much for Ernst Kraus. He found that his voice is in no condition to risk a repetition of the experiment, but needs a rest and total abstinence (perhaps not only from singing). Kraus has left Berlin for Sicily, where he is seeking health.

Josef Joachim has remained victor in the Bonn muddle. This year's Beethoven festival will be held without other executive attraction than the Joachim Quartet organization, which, as previously announced, will perform all of the Beethoven string quartets.

As regards the two main music festivals held in Germany in spring, I reply to the inquiry of "Pupil" in print, as it may interest others also, that the Netherhenish Music Festival will be held, as always, at Whitsuntide, which this year falls on May 31 (Whitsunday), and as usual lasts three days. The festival takes place at Aix-la-Chapelle. Our New York inquirer is in error as to the city of Crefeld. The Tonkuenstler meeting held there last year was that of the "Allgemeiner Deutscher Musikverein," not the "Netherhenish Music Festival," for the latter festivals are exclusively and alternately given at one of the three greatest Netherhenish cities, Cologne, Aix-la-Chapelle and Düsseldorf. The next meeting of the "Allgemeiner Deutscher Musikverein," or, for short, the "Tonkuenstler-versammlung," will take place this year at Basle (Bâle), in Switzerland. The dates just announced are from June 12 to 16.

Another music festival, the Suabian, will be held at Stuttgart on May 16, 17 and 18. On the first day Bach's "St. Matthew Passion" will be given under the direction of Generalmusikdirector Fritz Steinbach. On the second day the program will consist of the "Wachet auf" chorale from "Die Meistersinger," the third "Leonore" overture, a solo performance by Kubelik and Liszt's "Dante Symphony," all under the direction of Court Conductor Pohlig, of Stuttgart; furthermore, a modern overture and a Berlioz symphony under the conductorship of Hofkapellmeister Reichenberger. On the third day Steinbach will conduct Brahms' E minor Symphony, Reichenberger Mozart's G minor Symphony, and Pohlig the "Verwandlungen Musik" and the close of the first act from "Parsifal." Besides these orchestral and vocal ("Parsifal") numbers the program of the third day promises Teresa Carreño's performance of the "Emperor" concerto of Beethoven. At the Stuttgart Opera the "Nibelungenring" cycle will be given in its entirety during the week of the festival.

The Frankfort (on the Main) vocal society "Liederkrantz" celebrated on Sunday last the seventy-fifth anniversary of its existence.

The foreign papers have for some time been talking about a Spanish wonder child named Pepito Arriola, a boy now six years of age, who at three years of age set the Psychological Congress at Paris wondering whether he was a second Mozart or not. At any rate such musical precociousness has not been disclosed to the world since the early days of Mozart. Sceptical as I have grown through long experience with regard to wonder children, I must yet say that in the case of Pepito Arriola we are dealing once more with a real phenomenon. The boy lives at the house of Arthur Nikisch, in Leipzig. Pepito was recently taken to Berlin, where a few members of the press were given a chance to make his acquaintance. It was a Sunday, and Pepito did not seem particularly inclined toward breaking the Sabbath with piano playing. He liked other playing better, and the healthy and good looking youngster romped about the room, jumped over chairs, sofa and other furniture, much in the style of any other spoiled boy of his age. It took a few gentle hints from Pepito's mother to make him play the piano. He gave proofs of perfectly astounding precocity. He has great musical talent, possesses absolute pitch, and what is far more astonishing, a marvelous gift for free transposition. He played from memory preludes and fugues by Bach, and sonatas by Beethoven and Mozart, in any key selected by the connoisseurs present. Finally Pepito also gave some of his own compositions, all of which showed re-

markable instinct and feeling for correct form, even if in contents they were, of course, not very deep. There seems small doubt that this boy of six years will become a great musician, and I hope that his future development will be such as to justify this prediction.

Pepito Arriola naturally brings me back to his tutor. What a modest fellow Prof. Arthur Nikisch is! On the 11th inst. he celebrated the twenty-fifth anniversary of his first public appearance as orchestral conductor, but he told nobody of the event. Still it was remembered by a few of his friends, among them some members of the Leipzig Orchestra, who played in the theatre twenty-five years ago when Nikisch conducted an operetta at the Leipzig Opera House. At the Gewandhaus concert on the 11th inst. the orchestra tendered to its revered conductor a laurel wreath made of pure gold, and consisting of 100 leaves, upon each one of which was engraved one of the names of the hundred players that constitute the orchestra. The audience broke out in stormy ovations for Nikisch, who is perhaps the greatest favorite Leipzig has had since the days of Mendelssohn. Among numerous other gifts tendered to Nikisch on this memorable occasion there is one which must have specially pleased him, viz., the establishing of a Nikisch fund for needy musicians, which a rich Mæcenas endowed with the liberal sum of 30,000 marks.

Joseph Beck is dead. You may remember the little baritone during one of the early seasons of opera in German at the Metropolitan Opera House. With what he earned there and had previously saved up, Beck could afford to take leave of the operatic stage. He lived in comfortable circumstances, first at Baden, near Vienna, and then settled down in Pressburg, where he died last week at the age of fifty-four. The sons of great singers, like those of other renowned men, often stand in the shadow projected by their fathers. Theodore Wachtel, Jr., was never more than a weak copy of his sire. Albert Niemann's son, who for a few years followed in his father's career, died of consumption before he attained renown. Joseph Beck, during the days of his artistic activity, could not vie successfully with the memory of his father and teacher, Johann Beck, who for many years was one of the greatest attractions of the Vienna Court Opera. Joseph Beck began his operatic career at Salzburg and Graz, was from 1876-1878 at the Berlin Royal Opera House, whence he went to Frankfort-on-Main, where he remained seven years, and then was engaged for the New York Metropolitan Opera House.

Director Heinrich Morwitz is the first one out with his annual announcement for summer opera. It will be given at the Berliner Theater, and the season will begin on June 1, lasting till August 31. "Chorus, orchestra, stage management and conductors will be the same as heretofore," which is not very promising.

Henry Schoenefeld, from Chicago, sends me the program of an orchestral concert he is going to give at Leipzig on March 3, with the Winderstein Orchestra, and at which he will perform the following of his compositions: "Rural," symphony (prize crowned in New York in 1893); "In the Sunny South," rhapsody for grand orchestra; "Characteristic Suite," for string orchestra; "Romanza," for oboe solo, with accompaniment of two flutes, two clarinets, two bassoons, two horns and harp. "The Top," for small orchestra, and "Gipsy Airs," for grand orchestra.

Frank H. Mason, United State Consul General at Berlin, and Mrs. Mason bestowed the honor of a call on the representative of THE MUSICAL COURIER. So did Mr. Wil-

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fred A. French, from Boston, Mass. Miss Fanny Dillon, from Los Angeles, Cal., and Miss Maud Lück, from Milwaukee, Wis., two pupils of Godowsky, called in company of Mrs. Lück and Hugo Kaun, with whom these young ladies are studying composition. I believe it was Daniel Webster who maintained that women are successful in anything they put their hands to. He should have added the minds, for without these, though composers, like poets, cannot be made, but must be born, the above named young ladies could never have achieved what they did even under the tuition of so excellent a pedagogue as Hugo Kaun. Miss Dillon surprised me with the performance of a minuet in E major, which is perfect in form and delightful in contents. I enjoyed especially the middle section in B major, which shows real fantasy and a nice sense of tone color. Miss Lück's compositions are full of sound learning. Of this fact the "Kammer" canon in E minor, and the "Fantasiestück" in E flat, which bristles with contrapuntal devices of all sorts, gave convincing proof. More of such female composers will go far toward destroying the unjust prejudice against women as creators of music. Miss Maud Thorp, from Chicago, who will perfect herself in violin playing under Prof. Emanuel Wirk's guidance, also called. O. F.

New York College of Music.

A CONCERT by students of the New York College of Music was given in the hall of the college, Tuesday evening, March 10. The audience was large and very cordial toward the young performers. The piano and violin departments presented some promising pupils in the following program:

Quartet for four violins.....	Gangler
Misses Marie B. Byrne, R. Mildred Ettinger, Grace Imlach, Josephine Lehman.....	Moarkowski
Piano solo, Resignation.....	Miss Emily Esterly.....Raff
Violin solo, Cavatine.....	Master Frank Finlayson.....Moszkowski
Piano solo, Valse.....	Miss Edith Cooper Brown.....Accolay
Concerto No. 3, for violin.....	Miss R. M. Ettinger.....Reinecke
Piano solo, Pavane.....	Miss Rosa Guterman.....Thomé
'Cello solo, Andante Religioso.....	William Sohst.....Schumann
Piano solo, Faschingschwank.....	Miss M. Jeanette Barber.....Moszkowski
Piano solo, Etincelles.....	Master Harfield Stockwell.....Hauser
Violin solo, Nocturne.....	Miss Marie B. Byrne.....Chopin
Piano solo, Scherzo.....	Miss Marion L. Luster.....

Hugo Heermann's Engagements.

HENRY WOLFSOHN has arranged with the Philharmonic Society for Hugo Heermann to be the soloist at the last concerts in Carnegie Hall on April 3 and 4. The re-engagement of Heermann by the Philharmonic Society is a tribute to the art of one of the best violinists heard here in a decade. Next Saturday afternoon he is to be the soloist with the Boston Symphony Orchestra, and on March 27 and 28 will play with the Thomas Orchestra in Chicago. Heermann will remain in this country until the end of April.

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THE NATIONAL FEDERATION OF MUSICAL CLUBS.

THE Wednesday Club, of Harrisburg, Pa., is among the large clubs of the Federation. It was organized about twenty years ago and has a membership of 330.

The club holds fortnightly meetings, which are termed "working musicales," at which instructive papers are given on such subjects as "How to Appreciate the Great Composers," "The Struggle of Composers to Gain Recognition," "Which Was the Most Successfully Versatile Composer?" and others of like nature, including analytical studies and biographical sketches. The programs at these "working musicales" are illustrative of, and arranged by, the writers of the papers. Once a month a general musicale of miscellaneous character is given.

An important feature in the workings of this club is the "privileged membership," which consists of those who, though continuing to reside in the city, have, for good and sufficient reason, ceased to be active members. The constitution provides that their resignation as active members shall be handed to the secretary, be approved by the executive committee of the club, and accepted by a majority of the voting members.

This secures to the club the continued services and interest of those who are no longer able to take an active part in the musical programs, as the privileged members have the right to vote and are eligible to office. The musical standard in the club this year is very high, and the members are especially enthusiastic in their work. The officers are: President, Miss Wallace; vice president, Mrs. A. P. L. Dull; secretary, Miss Dull; treasurer, Mrs. George R. Fleming; leader of chorus, Mrs. E. J. Decevee; permanent librarian, Mrs. Henry B. McCormick.

The Union Musicale Club, of St. Louis, Mo., derives its name from the fact that it is a combination of the old St. Louis Musicale Club and the Thursday Musicale. Here music finds most ardent supporters.

The officers this, the seventh, year since its organization, are: President, Mrs. Robert Rankin; recording secretary, Miss Adele Howard, corresponding secretary, Mrs. O. J. Barwick; treasurer, Mrs. William Alofs.

Mrs. Philip N. Moore, first vice president of the National Federation, is the club's honorary president. After serving the club for six years as president, Mrs. Moore retired from the office and was made honorary president for life in recognition of the work she had done.

The chairman of the choral department of the club is Mrs. C. B. Roland, of Alton, Ill. Her work is well known and appreciated for its excellence. Each year under her finished leadership Lenten concerts are given in the Church of the Messiah, and her plans for the next Easter concert, recently completed, include two compositions that will be heard on this occasion for the first time in America. The club occupies new and splendidly equipped quarters in the Conservatorium, and every Saturday afternoon a recital is given by members, the programs of which take on an added interest this year from the fact that men have been admitted to active membership.

This very progressive organization has six special departments—literary, embracing the study of music from a literary standpoint, and offering special opportunities for those who desire general musical culture without being performers themselves; the teachers' department, wherein the matter of technic and the best methods of training pupils generally are considered; choral; social; concert, composed of amateurs and professionals who desire the practice of playing and singing in public. All candi-

dates for this department pass before a board of critics composed of professionals, and are then called upon to perform in alphabetical order at the Saturday afternoon recitals.

The sixth department—the study class—is newly organized and is inspired by a genuinely philanthropic spirit. A limited number of exceptionally talented pupils are taken, and are given, under the best instructors of the city, a thorough musical training, free of charge. The course is for three years, and the club hopes to secure an endowment before long, to add a fourth year in Europe to the pupil doing the finest work in the class.

Mrs. Clark Coe, of New York city, has been elected to the office of director of the Eastern section of the National Federation of Musical Clubs.

The Broad Street Conservatory.

A PUPILS' recital was given on Wednesday evening, March 11, in the concert hall of the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia. The program was as follows:

Piano solo, Erotik.....	Grieg
Miss Carrie Sprenger.....	Chopin
Piano solo, Valse, op. 69, No. 1.....	Miss Mattie Fryer.....Rubinstein
Piano solo, Barcarolle, F minor, op. 39, No. 1.....	Claude Harlay.....Jensen
Piano solo, Galatea.....	Miss Bessie McCartney.....Schütt
Piano solo, Valse, A la bien Aimée.....	Miss Blanche Warne.....Singelee
Violin solo, La Dame Blanche.....	Miss Madeleine Wood.....Paderewski
Piano solo, Nocturne, B flat.....	Miss Elizabeth Selfridge.....Chopin
Piano solo, Fantaisie Impromptu.....	Miss Emma Zimmerman.....Chopin
Piano solo, Nocturne, op. 35.....	Miss Winifred Thayer.....Combs
Piano solo, Nocturne in G.....	Miss Adele Hudnut.....Wieniawski
Piano solo, Valse de Concert, in D flat.....	Miss Mabel Phillips.....

Mrs. Albert Herzog's Recital.

MRS. ALBERT HERZOG, who studies at the Lan-
kow studios, gave a musicale at the Hotel St. George, Brooklyn. She was assisted by Mr. de Bor, Miss Marie Kuhr and Miss Nellie A. Leverich. Mrs. Albert Herzog's rich and sympathetic soprano voice was heard with pleasure, and encores had to be rendered. About fifty guests were present.

The program follows:

Polonaise, op. 53.....	Chopin
Miss Marie Kuhr.....	A. Thomas
Connais tu le Pays, Mignon.....	Bemberg
Aime Moi.....	Mrs. Albert Herzog.....Buzzi Peccia
Gloria.....	M. B. de Bor.....Mozart
La ci Darem la Mano.....	Mrs. A. Herzog and Mr. de Bor.....Saint-Saëns
Samson and Dalila, Mon Cœur s'ouvre à ta Voix.....	Mrs. Albert Herzog.....Tosti
My Dreams.....	M. B. de Bor.....Mauzocchi
Il Pescatori.....	Mrs. A. Herzog and Mr. De Bor.....

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JOHN RETON, of St. Louis, who was a pupil of S. C. Bennett for two years, now holds the position of solo bass in the Delmar Baptist Church, of that city. Miss Grace Wells Heagle, formerly contralto of the Memorial Presbyterian Church, Brooklyn, is now teaching Mr. Bennett's method of tone production with success in Johnstown, N. Y.

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DRESDEN.

DRESDEN, FRANKLINSTRASSE 20,
February 26, 1903.



ORMSER'S pantomime, "L'Enfant prodigue," was the latest musical attraction brought out here the other day in ideal fashion, under von Schuch's direction, at the Royal Opera. The artists, with Scheidemantel at their head, as Father Pierrot, Serda in the title role and Minnie Nast bewitching as Phrynette, carried their parts through with wonderful insight. Most beautiful is the music, the chief part being devoted to the piano, accompanied by a small orchestra with solo obligato instruments. Dr. Rabl's pianistic ability brought him great recognition. Warm applause followed each act, Schuch and the artists having to appear repeatedly before the footlights.

Another noteworthy occurrence in the opera house was the appearance of Mme. Leblanc Maeterlinck, the original Monna Vanna in her husband's play of that name. The piece, given repeatedly here in German, was sufficiently known to the Dresden audience. The chief interest on this occasion, therefore, centred in the French performance, which, truth to tell, did not fulfill expectations. Madame Leblanc, despite her great dramatic endowments, to a certain degree robbed the book of its mystic, legendary flavor, so characteristic of all Maeterlinck's poems. The spiritual content—a glorification of chasteness—was marred by a visible straining for effect based not upon truthfulness, but on extensive theatrical experience. In Madame Leblanc's acting, besides, this very note of chasteness was entirely absent. Winsome was her presence, but the actress failed to convince us of her pure aims. Her partner, the exponent of Prinzivalli's dimly drawn character, which per se lacks life, displayed talent, but no sufficient mastery of the material. The rest of the assistants were too mediocre to call for mention. The public was appreciative; less so the press.

At the last Philharmonic concert Mary Münchhoff took all Dresden by storm. Most charming personally, she is a second "Wedekind" artistically, save that she possesses more soul and innate feeling than our popular Dresden nightingale. Her coloratura selections, as well as her soulful interpretations of Schubert, Schumann and Liszt songs, displayed her ability to full advantage. Wagner's "Schlaflied" and Alabieff's "Nightingale" brought down the house.

Jolanda Mero, a great pianistic genius, was the other surprise on this occasion. Hers is a tremendous talent, broad in design and glowing in temperament. Liszt's A major Concerto and his Second Rhapsody, played with infinite dash, power and national color, stamp her a "Liszt specialist." The young lady, a Hungarian by birth, swept everything before her. The Trenkler Orchestra and Herr Pretzsch, accompanist, assisted, both doing very well.

Beethoven's "Missa Solemnis" achieved two hearings here this month. On Ash Wednesday, in the Opera House, and—some days previous—by the "Dreyssische Singakademie," under Kurt Hoesel's careful guidance.

Charlotte Huhn drew an enormous audience to her vocal recital in the Musenhaus. Plüddemann's ballad, "Niels Finn," as delivered by Mrs. Huhn, was a revelation. Wagner's "Gesänge," however, did not warm up her audience. Mrs. Huhn's field is the opera.

Natalie Haenisch's last vocal examination took place before a select audience. It is a pleasure to note the decided progress of all her pupils. Special attention is due Miss Bearing, from Pietermaritzburg (South Africa), who owns a high soprano of brilliant quality. The young lady sang well and won all hearts. She is most sympathetic. Two other singers, Fräulein von Bosse and von Schmalz, displayed talent and interpretative powers. Fräulein Maria Spies, a former pupil of Madame Haenisch, also sang the numbers with which she won success at her recent concert, favorably mentioned in this paper. A young violin virtuoso, Fräulein von Seldeneck, who lately appeared at a court concert in Germany, caused quite a stir by her playing. Among those present in the audience I noticed Edward Reuss, Johannes Lauterbach and a great many leading representatives of Dresden society. The program finished, there followed a charming social function, testifying to the hospitality and the amiability of the lady of the house, whose fame as an artist and as a pedagogue is too general to need further compliments.

Lula Gmeiner's vocal recital justified her great fame.

Therese Behr is another noted singer. Her interpretations are not convincing, but she knows how to sing. Her pianissimo is marvelous, and the carrying power of her voice likewise so.

Excellent results were achieved at the examination concerts of the Royal Conservatory. Much praise is due a talented pupil of Molly von Kotzebue, Fräulein Tohet, whose intelligent delivery of a Weber aria did her voice, her schooling, and her noted teacher all possible credit. Fräulein von Kotzebue has of late had several great successes with her advanced pupils. A Draeseke scholar, Herr Striegler, who directed his own orchestral composition, gives fair promise for the future. Fräulein Döllinger, of Chicago, a pianist, played beautifully.

The Lewinger Quartet introduced a new pianist and composer, Prince Heinrich XXIV of Reuss, who played the piano part in his own Quintet, C major. To judge from the length of the composition, the Prince most likely gives up the greatest part of his time to musical work. He is a very good pianist, and unassuming. The quintet is, if not remarkable, at least acceptable. Ferdinand v. Lilienron, the 'cellist, gave a scholarly reading of Bach's G major Sonata, entirely from memory.

Mrs. Skene-Gipser, after the grand success she scored at the first Lewinger evening, intends to settle in Dresden. She will be heard in concerts, and will also accept a limited number of advanced pupils. This is good news.

Buongiorno's newest opera, "Michelangelo and Rolla," is reported to have been enthusiastically received at its

initial hearing in Cassel, January 29. The critics laud the composer's extraordinary inventive vein, his dramatic strength, his originality, and the easy flow of his melody. Hearty acknowledgment is spent on Hartmann's clever German version of the libretto. A. INGMAN.

ESTELLE LIEBLING IN ENGLAND—(II.)

ESTELLE LIEBLING is just now enjoying the most successful season of her career. Here are some further press notices of her recent appearances in Great Britain:

Estelle Liebling displayed a voice of marvelous range and beautiful quality. * * * It was a fine example of bravura singing, and in the variations at the end the singer took G in alt as clear, rich and tuneful as the flute. We have had here only one other singer who possesses such a range. The burst of applause was tremendous. Rare, indeed, are the occasions when York audiences are roused to such a pitch of enthusiasm.—Yorkshire Herald.

Estelle Liebling has a sweet, musical voice. Her forte is trilling notes up aloft, and she mocked the flute in a perfectly delightful way. Encore—toujours encore—said the audience, and they got Jenny Lind's favorite "Nightingale," with more trills and sweetness uncloying.—Derby Express.

A vocalist of phenomenal compass, with a pleasing and powerful voice, exceptional vocal ability and finish.—Sheffield Telegraph.

A wonderful soprano voice of extensive range and exquisite power.—Stockport Advertiser.

Remarkable facility in vocalization. * * * Sang "Lucia's" Mad Scene with true dramatic feeling * * * a consummate artist.—Liverpool Mercury.

She exercised a peculiar charm over the audience, who insisted on an encore.—Hull Morning News.

Beautiful soprano voice of exceptional compass.—Liverpool Courier.

Exquisite voice.—Newcastle Courier.

Sweet soprano voice of wonderful flexibility.—Liverpool Post.

Charmed the people of Newcastle anew with her clear soprano voice.—Newcastle Herald.

Took the audience by storm.—Darlington Star.

Sang beautifully and remarkably Delibes' "Bell" aria.—Nottingham Express.

Brilliant and highly trained voice. * * * Quite in prima donna style.—Brighton Herald.

Nothing left to learn in the way of execution.—Derbyshire Advertiser.

Her articulation of the most difficult cadenzas was magnificent, her enunciation clear as a bell, and her pitch flawless.—Reading Chronicle.

Perfect vocalization * * * remarkable range * * * the bird-like notes being beautifully imitated.—Staffordshire Advertiser.

Estelle Liebling sang brilliantly Ardit's new "Felicita" coloratura valse, and acceded to an enthusiastic encore.—Brighton News.

Sang in really brilliant style.—Birmingham Express.

Brilliant vocalization.—Birmingham Post.

Scored a great success.—Birmingham News.

Displayed her rich voice to perfection.—Bolton Journal.

The tour extends through Ireland, England, Scotland and Wales, and later will be published press comments on the singing of Estelle Liebling in those countries.

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CHURCH MUSIC IN ST. LOUIS.

St. Louis, Mo., March 19, 1903.

AN article which appeared in THE MUSICAL COURIER some months ago relative to the St. Louis Choir Trust produced an unusual flutter in local musical circles and withal considerable alarm. The local press took the matter up, explanations were in order and forthcoming, but it is safe to say that no body was convinced by those explanations. However, the musical colony is wiser and better informed than it was and more capable of looking out for its own interests.

Last Sunday the pastor of a West End church discoursed fluently upon the subject of church music. The following paragraphs are quoted from a morning paper:

"The kind of music for ungodly persons is ragtime, not the sacred hymns of holy worship."

"The hiring of godless or unbelieving men or women to sing in church choirs is inexplicable folly."

"Singers are not invited into the church to 'gargle their throats beautifully.'"

"The kind of music for ungodly persons is ragtime, and their station is in places like the Standard Theatre."

It is not an uncommon thing for ministers to discuss the question of church music, and no one will deny them the right of discussing it, and of dictating, as far as their authority reaches, the kind of music which shall be heard in their respective churches. Certainly in a country where free speech is valued and protected, as it is here, no one will deny them the privilege of thinking and talking according to their individual beliefs. However, the same freedom of thought and speech which belongs to them belongs to everyone else, and there are a few positions relative to church music which the above quotations do not seem to cover. If a church service were really religious worship, not only on the part of the minister but on the part of those who sit in front of him, mere fitness of things would demand that all those who take part in the service should be of the same faith and live the pure lives in which they are attempting to instruct and influence others; but as long as the church is more a social organization than anything else, as long as the people in the front of the pulpit are more interested in the artistic perfection of the music than in either its religious character or the characters of the singers themselves, or even in the minister and his sermon, and as long as they are paying the bills and making the whole machine a possibility, the remarks quoted above are like "sounding brass and a tinkling cymbal." It seems to be generally understood in Protestant church circles that the principal object of the music is to entice people to the church service. Many ministers hold that it is better to get the people into the church by no matter what means and then preach to them than not to get them at all. Once within the range of the preacher's voice their minds may become inoculated with some of the good things he has to say; but unless they are influenced in some way to attend the church service they are naturally beyond the reach of the minister and his sermon.

Whether or not the minister from whose discourse the above quotations were made was talking in an honest, earnest endeavor to enlighten and benefit his congregation or whether he was making a gallery play and aspiring to notoriety it is difficult to determine. His statement that

music for ungodly persons, is ragtime would indicate a failing mind or a negative conscience. If he means by "ungodly" the vast multitude of people who do not find it quite worth their while to attend church, he certainly forgets that their appreciation of music as an art is far above the plane occupied by ragtime, or the great amount of music which the learned minister evidently intended to include in that one much misused word. The average of intelligence outside the church is certainly as great as that inside, and if music as an art was obliged to depend upon the patronage of those church going people who are satisfied with "the sacred hymns of holy worship" as the only music in their church service, there would not be a concert hall or an opera house open in America six months from this date.

The learned minister thought it "inexplicable folly" to employ unbelievers to sing in church choirs. There are many well meaning and intelligent people who think differently, as is demonstrated by the fact that church singers are ordinarily engaged according to the amount of singing (in quantity and quality) that they can furnish for the smallest amount of money. The learned minister refers to the Standard Theatre as the proper place for "ungodly persons." The Standard Theatre is a variety theatre run by the Mr. Butler who was recently unseated by the United States Congress, and its "two frolics daily" have attained something like a national reputation for Mr. Butler since he tried to break into the Capitol at Washington. This is the first time known to the writer that the Standard Theatre has been recommended by a minister of the gospel. It is not looked upon as quite the proper place in which to spend an evening, but perhaps the vast majority of the St. Louis public is mistaken, possibly the learned minister knows whereof he speaks, and probably if this St. Louis public would go and look and listen it might add its recommendation to his. This would certainly be a good thing for Mr. Butler, and, aided by such universal appreciation, he might succeed in sitting comfortably for at least one term in the United States Congress.

The churches have an opportunity to do a great deal of good for the cause of music and to do it under peculiar circumstances, for wherever they lend it their aid they get the full benefit of all their own efforts. The church choir is nearly always one of the objects toward which the pupil in singing looks when he decides to enter upon his studies. If he is convinced that he has enough voice to sing in church he is willing to spend money to learn to sing, hoping and expecting to get it back by singing in a choir. Thousands of pupils are studying singing thus influenced. If the church employs one of those pupils and encourages him by an increase of salary in proportion to his increase of ability and proficiency he will continue to study, and the church will receive in his services the full benefit of all that he spends for instruction. If the singer belongs to the church perhaps so much the better. The writer has frequently noticed that church members in choirs have no more regard for the sanctity of the church, the Sabbath or the music than the professedly ungodly who sings simply for his salary and looks upon the whole as a business proposition. The fact is that the church is likely to get much better service from its singers who look upon their engagement as a matter of dollars and cents. When the church ceases to be a social organization, when it is no longer necessary in order to get people to attend its services to furnish them

with entertainment; when the inner spirit of religion becomes a living force in the minds and hearts of the people; when they realize that a regeneration of their natures and conduct is necessary, not only to a perfect future state but a satisfactory existence here, and when the sermon and the prayer and the readings are really religious in spirit and intention, then let the music and the musicians conform to those conditions.

THE RUSSIAN DEFENSE.

To The Musical Courier:

NOT having seen anything new on the "Tchaikowsky" discussion, I thought that it had died out; but there afar, in foggy Albion, a knight of the "Five Lines" gets up, stirs up all the business again and cries "Revenge! blood!"

Now if Mr. Saint-George is really so sensitive that he feels offended because I abbreviated his name from Saint-George to "St. George," I beg forgiveness. I did not mean to offend him, as I would not feel offended myself if he or somebody else should spell my name any old way, cut it into ten pieces or abbreviate it, as long as I am not abbreviated or cut short by the sword of Mr. Saint-George. Does he really mean it? To fight in the twentieth century like beasts that have nothing except rude force, or like idlers, who have nothing except pedigrees? And if "fight" is to be, why not select logic and pen? Or bass drum and trombone? But to cry for blood; I never would expect it from a "musical authority"! By the way, if Mr. Saint-George had aspirations to "authority," about which I have no idea at all, he would lose all claims for that title after having written his celebrated article (in defense of Mr. Ashton, another "musical authority") on Tchaikowsky, declaring that that composer was a "brilliant musical juggler." By that phrase alone Mr. Saint-George throws himself out of the ranks of "musical authorities."

It is of no use to tell Mr. Saint-George that if Tchaikowsky had written nothing else except the "Pathetic Symphony" he could stand alongside of Schubert, Mendelssohn and Schumann in the Hall of Fame, even without the permission of Mr. Ashton or Mr. Saint-George. What concerns the words "deservingly" or "voluntary outpourings," which appeared in my last letter, Mr. Saint-George and every sensible man could make out that they are the result of an error. It should read "deservedly" and "involuntary outpourings." But these are such trifles that I even wonder how Mr. Saint-George mentioned them.

Once more I apologize to Mr. Saint-George for abbreviating his name, and I give him full right to spell my name with seven B's or ten F's, or BBBBBBBroun-offfffff, or any way, only let Mr. Saint-George leave his sword alone, because I am afraid that he handles it better than logic.

In conclusion, I will ask Mr. Saint-George to change the subject of discussion, because I am sure that the editor of THE MUSICAL COURIER and the readers are sick and tired of the "theme and variations" on Tchaikowsky by Mr. Saint-George and

Your obedient servant, PLATON BROUNOFF.

Rudolph Bullerjahn to Conduct.

AN orchestral concert will be given at Carnegie Hall Wednesday evening, March 25. Rudolph Bullerjahn will be the conductor, and Arthur Hochman and Miss Ada Crossley, the soloists.



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IT was encouraging, the welcome to the Adamowski Trio at the first ensemble concert given in Brooklyn by these delightful artists. The program was not strictly a chamber music one, but very likely Schelling's paraphrase of Paderewski's opera "Manru" and Liszt's showy arrangement of airs from Verdi's "Rigoletto" were announced to attract a certain class of music lovers. The arrangement of Paderewski's opera was played by Timothée Adamowski, the violinist of the trio. Mme. Antoinette Szumowska, the pianist of the trio, performed the Verdi-Liszt piece as one of a group of solos. Those critics who have declared that "Manru" is not a great original opera would be doubly convinced that their opinions were correct after hearing Schelling's elaborations. The loyalty, however, to the great Polish pianist by his friends and countrymen is pleasant to behold. Mr. Adamowski gave a masterly performance of what seemed a work barren of musical beauty or ideas.

Madame Szumowska's delicate, exquisite art is better suited to Mozart than to Chopin, and this seems rather strange, too, because the fair pianist is a Polish woman. Mme. Szumowska played in classic rather than in romantic fashion the Chopin Nocturne in B major and Impromptu in G flat major, and then added a waltz by the Polish composer.

Josef Adamowski, the 'cellist and third member of the trio, played as solos a Serenade by Saint-Saëns and a Gavotte by Fitenhagen. He is a sterling artist, sincere and unaffected. The three artists gave the best evidence of their skill in the glorious Schumann Trio, op. 63. This was a real chamber music number, and it was impressively performed. The trio played for the closing number two movements, the Andante and Scherzo from the Saint-Saëns Trio in F major.

The concert was given Wednesday night, March 11, at Association Hall, under the auspices of the Brooklyn Institute.

Pupils of Henry Schradieck, violin, and Alexander Rihm, piano, gave a joint recital at Wissner Hall Wednesday night of last week.

The Rutgers College Glee Club gave a concert in Plymouth Church, Wednesday evening, March 11, under the auspices of the Young Men's Club, of the church. W. K. Flanagan, pianist, and G. W. Wilmot, tenor, were the soloists.

Thursday evening, March 12, the choir of the First Reformed Church in the Eastern District gave a concert at

the church, Clymer street and Bedford avenue. Mrs. William E. Beardsley, the pianist, played brilliantly a Study by Liszt and "Etincelles," by Moszkowski. Frank von Neer, who conducted the concert, is the regular musical director of the choir, and his admirable training of the chorus was revealed by the singing. Mr. von Neer, who has a tenor voice, sang a solo at the concert, "If Thou Could Know," by Balfe. The other soloists were Miss Grace L. van Ness, soprano; Miss Emma Williams, contralto; William Namerell, baritone; William B. Bittner, basso. Miss Elizabeth Lambert, reader, gave two selections. The choruses sung were: "The Miller's Wooing," Faning; "Night Witchery," by Storch, and the "Inflammatus" from Rossini's "Stabat Mater," with Miss van Ness singing the solo part. The accompanists were Miss Elouise Ridden and Myron E. Greene.

Mme. Blauvelt and David Bispham are engaged for the Morning Musicales arranged by Wilford Watters for Monday mornings in Lent, March 16, 23 and 30, at the Pierpont Assembly Rooms. A long list of patrons proclaims the social and financial success of the undertaking.

At the last concert in Brooklyn this season, Friday night, March 20, the Boston Symphony Orchestra will be assisted by Mme. Antoinette Szumowska and Ellison van Hoose. The program will be:

A Faust Overture.....Wagner
Aria, Unter den blühenden Mandelbäumen, from Euryanthe.....Weber
Concerto for piano, No. 2, in G minor, op. 22.....Saint-Saëns
Song with orchestra, Adelaide.....Beethoven
Orchestral suite, Impressions of Italy.....Charpentier

The Brooklyn Arion will give a concert before the Brooklyn Institute Thursday evening, April 2. Mrs. Shanna Cumming will be the soloist. Hugo Troetschel at the organ and Florestan Domascheditz, piano, will assist. The concert will be given at the Academy of Music. Following are the numbers which the Arion will sing:

Male chorus—
Waldharfen (Woodland Harps).....Edwin Schultz
Incidental tenor solo.....
Joseph Bensele.

Male choruses (à capella)—
Weisst du noch? (Dost Thou Recall?).....Brüschweiler
Es ist was eignes um ein Dirndl (O, the Witchery of the Maiden).....Attenhofer
Male chorus, Muttersprache (My Mother Tongue).....Engelsberg
Incidental baritone solo, Dr. John W. Schildge.

Male choruses (à capella)—
Old Black Joe.....Foster-Van der Stucken
Violets.....Ellen Wright
(Arranged by A. Claassen.)

Mixed chorus, Der Blumen Rache (The Revenge of the Flowers).....Meyer-Olbereleben

Mrs. Cumming's solos will be:

Die Stille Nacht, from Faust.....Spohr
War ich nicht ein Halm?.....Tschaiakowsky
Heller Tag.....Tschaiakowsky

Thursday evening, April 2, Mendelssohn's "Elijah" will be sung at the concert which the Temple Choir will give at the Baptist Temple, under the direction of E. M. Bowman.

Tomorrow night (Thursday) Robert King Morse will give an organ recital at the Flatlands Reformed Church. Miss Marjory H. Wills, soprano, and Clark Monroe Bachman, baritone, will be the singers.

At his second organ recital in the Church of the Saviour Edgar C. Sherwood was assisted by Mrs. Wilford Watters, contralto, and Floyd McNamara, tenor. The following program was heard by a large congregation: Symphonie No. 5.....C. M. Widor

Song, selected.....
Mr. Sherwood.
Choral prelude, Schmücke dich O liebe Seele.....J. Brahms
Pastorale in F.....J. S. Bach
Berceuse in D.....W. Spinney
Cantilena.....G. W. Stebbins
On the Coast.....D. Buck
Song, Pieta Signore.....Stradella
Mrs. Watters.
Prelude, Lohengrin.....Wagner
Eingang, Lohengrin.....Wagner
March from Tannhäuser.....Wagner
Mr. Sherwood.

M. N. Bowman, tenor, and Dr. Henry G. Hanchett, pianist, will give a joint recital tomorrow (Thursday) evening in the assembly hall of Adelphi College. The artists will repeat the program arranged for a previous concert, but which, on account of a storm, was enjoyed by only a small audience. The numbers will be: Sonata Pathétique, C minor, op. 13.....Beethoven
Dr. Hanchett.

American songs—
The Lark Now Leaves His Wat'ry Nest.....Parker
So Dear.....Chaffin
Spanish Romance.....Sawyer
Before the Dawn.....Chadwick

English songs—
Hunting the Hare (traditional).....
The Anchor's Weighed.....Brahms
Love Is a Bubble.....Allitson
A Song of Thanksgiving.....Allitson
Mr. Bowman.

Sonata in B flat.....Scarlatti
Fantasiestück, op. 3, No. 1.....Dayas
Menuetto, op. 78.....Schubert
Dr. Hanchett.

A Cycle of Gipsy Songs, op. 35.....Dvorák
I Chant My Lay.
Hark, How My Triangle.
Silent and Lone.
Songs My Mother Taught Me.
Tune Thy Strings, O Gypsy.
In His Airy Linen Vesture.
Cloudy Heights of Tatra.
Mr. Bowman.

Walderauschen.....Liszt
Etude, op. 10, No. 3.....Chopin
Polonaise in A flat, op. 53.....Chopin
Dr. Hanchett.

The Brooklyn Arion and the Brooklyn Saengerbund gave concerts Sunday night. Reports will be found on another page.

All signs indicate that Arthur Claassen, the musical director of the Brooklyn Arion, will be elected conductor of the New York Liederkrantz. The election is to

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be held Wednesday evening, March 25. One condition of Mr. Claassen's selection by the Manhattan society is that he will be permitted to retain the musical directorship of the Brooklyn Arion.

Carl H. Tollefsen, the violinist, gave a concert at the First Place M. E. Church Thursday night of last week. He was assisted by John Francis Gilder, pianist; Miss Josephine Del Prato, soprano; Walther Haan, pianist; Miss Emily Grosser, violinist and pupil of Mr. Tollefsen; Miss Charlotte Sulley, reader, and Lawrence J. Munson, accompanist.

MADAME SAPIO AT NICE.

MME. CLEMENTINE SAPIO, the well known soprano and operatic artist, has just closed an engagement with the Municipal Theatre of Nice, in France, as one of the members of the French opera there. She will go there next month from London, and is cast for "Aida," "Traviata," "Lucia" and "Faust."

The Municipal Theatre of Nice is one of the most important of the French opera houses, and only artists of distinction are engaged for performances to play there in conjunction with their associates of the same high order. The management is very energetic, and produces operas on a most modern plan.

Successful Von Klenner Pupils.

MRS. EUDORA K. PARDEE, a professional pupil of Mme. Evans von Klenner, has been singing in the South, and from reports received has especially delighted the audiences at the Florida Chautauqua.

Miss Frances Byers, another von Klenner pupil, has also been engaged by the managers of the Florida Chautauqua.

The following paragraph refers to Mrs. Pardee, who is a resident of Jamestown, N. Y.:

Mrs. Eudora K. Pardee, of Jamestown, N. Y., returned to her home Thursday evening. Mrs. Pardee made many friends during her short stay in our city who regret to see her go. The work of Mrs. Pardee has been eminently successful and pleasing to the large audiences assembled. She has appeared on the program many times and in almost every appearance was greeted with a hearty encore. She has a high, rich soprano voice of wide range, and sings with much expression and feeling. This is her first appearance in the Florida Chautauqua, but her numerous friends will hope for her return.—DeFuniak (Fla.) Herald.

Mrs. S. K. Bonn, also a professional pupil of Madame von Klenner, sang at an organ recital in Trinity Church, Waterbury, Conn., last week. The organist was Leonard Wood, of St. Michael's Church, Naugatuck. Mrs. Bonn is a soprano, and one of the popular singers of the Nutmeg State. The report in a Waterbury paper on the recital stated:

"In the absence of Miss Bertha Hart through illness, Mrs. Bonn sang 'With Verdure Clad,' from Haydn's 'Creation' in her usual artistic manner. The selection was well fitted to Mrs. Bonn's voice, and was delightfully rendered."

Joseffy to Instruct Teachers.

RAFAEL JOSEFFY will have a special class for teachers only—at the National Conservatory of Music of America (founded by Mrs. Jeannette M. Thurber)—during the months of May and June, for the purpose of making them familiar with his ideas in his recently published work, "School of Advanced Piano Playing," which is already included in the list of studies in the Vienna Conservatory of Music.

Applicants are requested to send in their names at once, as only a limited number can be accommodated. Applicants should address the secretary of the National Conservatory of Music of America, 128 East Seventeenth street, New York city.

PHILHARMONIC CONCERTS.

THIS was the program of the two Callithumpian concerts given on Friday afternoon and Saturday evening by the Philharmonic Society at Carnegie Hall:

Symphony No. 4, F minor, op. 36.....Tchaikowsky
Concerto for piano, No. 2, G minor.....Saint-Saëns
Symphony, Romeo and Juliet (three movements).....Berlioz

The rumor stays with strange persistency that the present conductor of the Philharmonic Society will be retired after this season. Perhaps that is why the audiences of last week were so critical and so cold. Accustomed as they are to fault finding at these concerts, among the listeners it was doubtless the prevailing belief that the leader would sing his swan songs with unusual indifference, and that his men and he would be further apart than ever in aim and execution. The expectant auditors were doomed to disappointment, for the performances were every whit as bad as at all the other Philharmonic concerts this season, but by no means worse. Indeed, it is a question whether there could be worse orchestral performances than some that the leader of the Philharmonic Fathers vouchsafed us this winter. The question can safely rest on its merits. There has been eloquent comment in all the New York papers—the one occasion on which all the daily newspaper music reporters were forced to agree—with the single exception of the one who is paid to write the program notes of the Philharmonic Society.

Tchaikowsky's beautiful F minor Symphony was done to death, with neither pity nor even sympathy. This is not the sort of work that the young leader of the Philharmonic Society should attempt. It does not lie within the scope of his glacial temperament. The melody froze under his baton, the flowing outlines became fixed and austere, and the characteristic Tchaikowskian colorings were listened for in vain. The reading lacked light and shade, contrasts, vitality, balance, proper dynamics, direction and climax. In every other respect it was completely satisfying.

The surge and sweep of the first movement—after the sostenuto introduction—were nowhere apparent. The tempo dragged and the phrasing sounded distorted because of the misadjusted rhythm. The false episode might as well have been a minuet. It bore no distinctive nor distinguishing character. The Andantino was read without poetry and without sentiment. It was merely a mechanical reproduction of the notes in the score. The players seemed willing enough at first, but evidently unaided by their leader, because of his indifference or his inability, they lost courage and lapsed into slothful and automatic ways. A more lifeless performance could hardly be imagined than this halting Andantino. The Scherzo, in which the players lay aside their bows and pluck the strings, sounded as though a huge piece of rubber band were being snapped on a board. There was no tone color, because the leader probably found none in the score. Never was artistic stature measured more accurately than in this movement, for there were many persons present that had heard Paur's memorable reading of the spirited "Pizzicato ostinato" in this same Carnegie Hall not so very many years ago.

The last movement was a trifle better than the others, for the musicians seemed to realize that they were on the home stretch, and at least they played fast. There were slips in the brasses and disordered scramblings in the strings, but the leader hastened the end, and for that he deserved thanks.

The symphony out of the way, the audience settled down to the real musical treat of the afternoon, Madame Roger-Miclos' playing of the Saint-Saëns piano concerto. The French pianist's art has several times received detailed analysis and a full meed of praise in these columns, and there remains little to add on this occasion. Madame

Roger-Miclos was in superb form and duplicated the splendid reading of Saint-Saëns' best concerto that she gave on the occasion of her debut here and recently at the Metropolitan Opera House. Her temperament stood her in good stead as usual, and her fingers were facile and accurate. She scored a tumultuous success with the audience.

A blatant and thoroughly uninteresting reading of the Berlioz work ended a singularly uninspired and uninspiring couple of concerts.

There are only one more Philharmonic concert and public rehearsal this season, a circumstance which can hardly be greeted with deep regret.

Here are two opinions of the Philharmonic concerts, quoted from the columns of the only two daily newspaper critics in New York. The Herald says:

"The seventh public rehearsal of the Philharmonic Society, in Carnegie Hall, yesterday afternoon, can be regarded as typical of the plane upon which the orchestra's present season has moved. It provided excellent matter for consideration, yet proceeded to the presentation of that matter in an unsatisfactory manner.

"The program contained as its principal number the fourth of Tchaikowsky's symphonies—in F minor, op. 36—a work which has not been heard here in several years. Although possessing neither the melodic grace of the Fifth Symphony nor the tragic interest of the 'Pathétique,' it has many impressive features.

"The gravest charge against Mr. Damrosch's reading of this work, as of others at recent concerts of the society, is his obscurity of design. Unprovided with a score, the attentive listener yesterday had much ado to keep clear in his mind's eye the tangled threads of the instrumental pattern. Tangled, because the more minute accents went unheeded and perspective and contrast received but scant attention.

"In effect the first and second movements were dull. The third, thanks to the splendid work of the strings and despite some stammering from the brass and woodwind instruments, was a noteworthy piece of playing—rewarded by the most generous applause of the society's season.

"A feature of interest was the hearing given to three movements of Berlioz's dramatic symphony, 'Romeo and Juliet,' a composition which in its entirety employs solo voices and a chorus. The numbers presented were the 'Love Scene in Capulet's Garden,' the scherzo, 'Queen Mab, or the Dream Fairy,' and the 'Fête at Capulet's House.'"

Speaking of the Tchaikowsky symphony, the Evening Post says: "Many of the accents and subtle details in the score were overlooked by Mr. Damrosch and his players."

W. Bentley Nicholson.

W. BENTLEY NICHOLSON has been engaged for the coming year as tenor soloist in the choir of the Central Presbyterian Church, Brooklyn, and will be heard there after May 1. Mr. Nicholson has been busy this winter and has done excellent work. He has sung at several of the entertainments given by the National Arts Club in the beautiful rooms in Thirty-fourth street and has been the soloist at many private musicales. Mr. Nicholson possesses a true tenor voice, which has been well trained, and he sings with understanding and excellent taste. It is a pleasure to commend the work of this fine singer.

Hall-Wilczek Recital.

MISS MARGUERITE HALL, the well known contralto, and Franz Wilczek, the violinist, are to give a recital in Mendelssohn Hall on Thursday evening, April 2.

Oley Speaks Sings for Havemeyers.

OLEY SPEAKS, the basso, sang at a musicale at the home of William F. Havemeyer last week.

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A New Opera in New York.

A NOTABLE event marked these last days of the Grau régime at the Metropolitan Opera House. A "novelty" was promised and actually produced! New York heard a new opera, and heard it before it had become hackneyed in every capital of Europe.

Wednesday evening, after months of preparation, there was given at the Metropolitan Opera House the romantic music drama, "Der Wald" ("The Forest"), book and music by a young Englishwoman, Miss Ethel M. Smyth. The work was sung in German, presumably because its first performances were in the Fatherland, where also Miss Smyth acquired the chief part of her musical education. "Der Wald" has been produced, too, in London, at the Covent Garden opera season.

Reviewed very briefly, the story, told by Miss Smyth with succinctness and power, might be transcribed into the following prose version: The curtain rises on a darkened scene in the forest. There is an altar to Pan, and before its fitful flame a chorus of wood nymphs offers up sacrifices, and chants of the infinity of nature and of the transitoriness of man and mere human endeavor. The darkness is gradually raised, the mystic scene fades away, and we are taken to the part of the forest where stands a hut, the home of Peter, a woodsman, and his daughter, Röschen. Peasants arrive with congratulations and gifts to celebrate the betrothal of Röschen and Heinrich, a young forester. A wandering hawker puts in an appearance and sells trinkets to the peasants. The hunting horn of Iolanthe, mistress of the Landgrave Rudolf, is heard in the distance. By the plain people Iolanthe is believed to be a witch. Heinrich drags in a deer which he has killed in the Landgrave's preserves, and hides it in the well. Of this deed the peddler is a witness.

Iolanthe suddenly appears and meets Heinrich, who is alone. She makes love to him, but is repulsed. The Landgrave arrives in time to find cause for jealousy. At this moment his huntsmen drag in the peddler, whom Heinrich's deer had fired with a wish to shoot one for himself. He wins his pardon by revealing the whereabouts of the deer in the well. The Landgrave sees his chance, and orders Heinrich to be seized. Iolanthe once more makes advances to the youth, and offers him freedom at the price of his unfaithfulness to Röschen. He again refuses, and is killed by the huntsman. Röschen faints over his body. Then once more the scene of the altar and the wood nymphs, and the drama is ended.

Here we have a story strong in human interest, colored and contrasted tactfully with a symbolical prologue and epilogue, and before all things entirely logical as to motive and purpose, cause and effect, development and climax. Miss Smyth has not studied in vain the dramatic scheme of the Neo-Italians. Her drama moves swiftly, and she does not spend her potency on elaborate psychological detail that halts the action and clouds the meaning. Far from lessening the human element by the introduction of the supernatural, just this phase is presented so deftly, so briefly and yet so poetically, that the grim reality of the peasant tragedy is revealed but the more graphically and poignantly. With nice literary instinct

the symbolism was left out of the story proper. It might have been omitted altogether, but precisely its presence marks the main difference between the poetess with imagination and the dramatic hack with dull routine. The hamadryad scene had in it the mysticism of Böcklin; and the body of the little drama read like a vivid page from Erckmann-Chatrian. The literary half of the opera can securely withstand all tests.

Not as the music of a woman should Miss Smyth's score be judged. She thinks in masculine style, broad and virile. She has fully mastered the modern orchestral mode. Her melodic vein is pronounced. Its contours are bold and straight. There is no seeking after phrases with which to please the groundlings. And there is no timidity in avoiding the obvious harmony and the hackneyed progression.

These qualities in themselves would suffice to stamp Miss Smyth's music as a production greatly above the ordinary. But in addition there are in evidence other and even more convincing proofs. The composer has a finely developed sense of proportion, and the skill to vary her style as the dramatic mood dictates. Thus at times she moves gracefully and effectively within the confines of the traditional song form, and again she employs the pithy, declamatory method of Puccini and the other new Italians. There is a narrative, too, quite in the manner of Wagner. This mixing of schools is very eclectic and it is ultra-modern. Anyone that looks for absolutely new departures in the form of contemporary opera is an optimist very much out of touch with this musical generation.

Miss Smyth's instrumentation avoids the leaning toward violin episodes in unison, so noticeable in the orchestral works of other women—Chaminade and Holmès, for instance. The orchestra is used as a unit, and its separate factors are combined with cleverness and several times with exceedingly good counterpoint. The device of the operatic writer who has nothing to say—long and soulful solos for violin, 'cello or clarinet—does not appear in Miss Smyth's score. Her climaxes are full blooded, and the fortissimi are real. There is no sparing of brass, and there is no mincing of the means that speak the language of musical passion. In this respect (and it is not the only one) the gifted Englishwoman has successfully emancipated herself from her sex. The part writing for the chorus is always melodious and clear and sometimes brilliant. The numbers that made the most palpable impression were the early dance, the love scene between Heinrich and Röschen, the closing chorus and Heinrich's scenes with Iolanthe.

In summing up these first impressions of "Der Wald" one might say that it is a work very remarkable as an operatic second offering, full of melody, well planned and well scored; strong in dramatic construction and musical form; slightly Wagnerian in color here and there, but nowhere unoriginal, and above all things, abundantly rich in bright promise for the future of the talented composer.

The opera was mounted and staged with the usual limited resources of our grandest opera house. Madame Galski, who sang the part of Röschen, was in splendid

voice and acted with grace and spirit. Her high tones were particularly beautiful in quality, and she swerved not one hair's breadth from pitch.

Madame Reuss-Belce, as Iolanthe, had in a measure the most important role in the opera, and she sustained it in quite impressive fashion. Her rich voice lends itself peculiarly to the accents of passion and anger. She rose to splendid heights in the scenes where Heinrich spurns her advances, and where she finally abandons him to his fate. She looked fetching, and knew how to make herself so seductive that the irreverent auditor, no doubt, wondered at Heinrich's ultimate choice. Anthes sang with vim, but unconvincingly. Bispham as the Landgrave was accomplished in his acting, but colorless in voice. The rest of the cast deserves no special mention.

"Der Wald" was followed by a miserable performance of "Trovatore," a travesty on the great old opera, and a disgrace to the memory of its imperishable composer. There should be more reverence at the Metropolitan Opera House for the grandest of the Italian opera composers. In his native country such a performance would almost have been stoned. It was in the highest degree ridiculous, and does not merit further comment in these columns.

As a matter of record there is appended herewith the complete cast of "Der Wald":

Iolanthe.....	Madame Reuss-Belce
Röschen.....	Madame Galski.
Heinrich.....	Mr. Anthes
Rudolf.....	Mr. Bispham
Peddler.....	Mr. Blass
Peter.....	Mr. Mühlmann
Peasant.....	Mr. Maestri
Huntsman.....	Mr. Dufriehe

A Promising Violinist.

HENRY S. WOLSKY, the Russian boy who won unusual success when he played at the Carnegie Lyceum a few weeks ago, is making rapid and sure progress under Henry Schradieck, and gives brilliant promise. The boy's parents are wise in not sending him to Europe, for in New York he can get just as thorough an education in music as he could gain in any city of the Old World. Wolsky was born in Biolyostok, Russia, February 2, 1889. When a mere infant he came with his parents to New York. At the age of three he gave indications of a great fondness for music, and a few years later disclosed uncommon talents. He showed a predilection for the violin. After being taught the rudiments of music, he was placed in charge of Henry Schradieck, who has watched his development with great interest. Under the guidance of this capable teacher the Russian boy has made great advancement. He has acquired a good technic and already has a large repertory. He is brimful of music, in love with his art and very enthusiastic and ambitious. He is a diligent student and hard worker. It is perfectly safe to predict that this gifted boy will win distinction as a violinist, if only he will persevere.

Zeldenrust Played for His Queen.

EDUARD ZELDENRUST, the Dutch pianist, who played here last winter, was commanded to play before Queen Wilhelmina of the Netherlands. The selection of the date was left to Zeldenrust, who appointed March 9. The musicale was given at the royal palace in The Hague.

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"Mr. Edward Iles is a vocalist who in voice and style strikingly suggests Mr. Henschel."—Manchester City News.

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PADEREWSKI, who passed some days in Paris lately, arranging for the production of "Manru" at the Opéra Comique, obtained a promise from Catulle Mendes for a new libretto, which is to be thoroughly French.

At one of the Concerts Populaires of Brussels, Henri Marteau, who had up till then been unknown there, played with success a concerto by Dalcroze.

A new popular opera entitled "Doulé and Babeli," music by Karl de Kaskel, has been produced with success at Munich. The action taken place in Italy during the wars of Francis I. Doulé is a Swiss soldier in the army of Charles the Fifth, and takes prisoner the King of France to win the hand of Babeli.

At the last concert of the Dresden Tonkünstler Society Max von Haken directed the "first performance in Germany" of a work by Mozart lately found in Paris. It was found in the library of the Conservatoire, and is described as an "Overture." It was written in Paris in 1778, and Mozart wrote that he had sold to Le Gros two overtures. One of these he rewrote and named "Die Pariser"; the other has disappeared, unless it is identical with the score lately discovered.

Sigrid Arnoldson has completed in triumph her tenth season at the Italian opera, St. Petersburg. Her farewell appearance was at her benefit, and in addition to receipts of 40,000 francs she received numerous presents of flowers. A few days before she had been the star at the inauguration of the theatre built by Prince Youssoupof in his celebrated palace, and played in the third act of "Faust" and the first act of "Traviata." The imperial family were present, and congratulated the artist.

A report has been revived that Saint-Saëns in 1864 did not receive the Prix de Rome, because Auber had quarreled with him. This is denied by M. Saint-Saëns, who says in a letter dated February 9, 1903, that Auber always displayed great sympathy and interest in him, that he gratefully cherishes Auber's memory, and is distressed at such statements that have no foundation in fact. On examination of the archives of the Conservatory, it was found that in the case of the Prix de Rome only two votes out of eight were given for Saint-Saëns, and they were by Auber and Bajin.

Mme. Galli Marié, the creator of Carmen, has put an end finally to the legend that the opera of Bizet was a

failure from the first. "We played it forty times during the season," she says, "and when poor Bizet was dead its success seemed to be permanently assured. The truth is the work had very bad press notices; the critics were shocked that a piece with a tragic ending appeared at the Opéra Comique, where by immemorial tradition it was necessary for the tenor and the prima donna to be married in the last act." M. Arthur Pougin thinks that the real reason was the presentation on the stage of a character so depraved and shameless as Carmen, and confesses that he shuddered when the curtain went up for the second act with its realism.

The great Vatel fell on his sword because the fish did not arrive in time, and now Morleff, director of the Italian opera at St. Petersburg, has killed himself because his prima donna did not arrive in time. The fish were not to

The Mendelssohn Trio Club.

MUSIC on the upper West Side has three faithful devotees in the young men who compose the Mendelssohn Trio Club—Alexander Saslowsky, Victor Sörlin and Charles Gilbert Spross. The concerts given by the club at the Hotel Majestic have attracted large audiences, and more than that, the series has stimulated other musical people in the vicinity to activity along serious lines. At the sixth concert, given March 9, the club performed the Gade Trio, op. 42. and that modern of moderns, the Schütt Trio, op. 51. In the performance of both works the young musicians preserved the spirit of the composers and the different schools which they represent.

Mr. Spross, the pianist of the club, played three solos; the Wonder Prelude, by Rachmaninoff; Sinding's "Frühlingsrauschen," and Impromptu by Reinhold. The audience insisted on an encore, and for this Mr. Spross played "At the Spring," by Grieg. The young man proved him-

A Musician's Life. by J. Blauvelt.

<i>If Successful.</i>	Soon becomes the	Soon must	<i>If Unsuccessful.</i>
Drives about in a	All managers to him are		
Is always well	Disposes of all		
Sleeps in a good	Dines on cold		
Receives an enormous	Goes from good to		
And lives to a good old	And to the world is		

blame in the first case, or the lady in the second. Her contract called for her appearance at the end of January, and on the 17th she underwent a surgical operation that rendered it impossible for her to keep her engagement. The manager seems to have sold the tickets for the performances and spent the money, so that he could not return it when the singer did not appear.

Herr Willibald Fritsch, so well known to all lovers of music, as editor of the Musikalisches Wochenblatt, of Leipzig, announces in the number of that periodical for February 25 that the editorship of the Musikalisches Wochenblatt, and the whole business of the firm of E. W. Fritsch, of Leipzig, has, for personal considerations, been transferred to the firm of C. F. W. Siegel (R. Linnemann), in Leipzig. The members of the house C. F. W. Siegel are Herren Carl and Walter Richard Linnemann, and the editor of the Musikalisches Wochenblatt will be Carl Kipke, who co-operated with it in the years 1872-1878, in the struggle for Richard Wagner's ideas.

self an artist of fine attainments, possessing as he does a limpid touch and the temperament that appeals to the multitude.

Miss Melanie Guttman, soprano, and Henry M. Barenblatt, tenor, each sang three songs, for which Mr. Spross played the piano accompaniments.

Monday, March 30, is the date of the next concert.

Concert to Aid a Library.

THE proceeds of a concert given at the Kansas City, Kan., High School, Friday evening, March 6, will be used to purchase literature for the music department or division of the Carnegie Library in the town. The concert was given under the auspices of the Choral Society. Choirs from eight different churches assisted the society. Each choir sang separately, and then the united choirs and Choral Society sang together. Local critics especially praised the directing of E. R. Sanborne, who led the choir of the People's Methodist Church, and Miss Anna R. Hoppen, who conducted the choir of the German Methodist Episcopal Church.

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New York "Tribune."—In Mendelssohn Hall last night Theodor Björkstén gave a recital, in which he showed that he is splendidly equipped intellectually and emotionally as a singer of songs. * * * The songs in his program which had real heart in them were sung with fine and truthful expression, and one of them, Bungert's "Sandträger," which marked the climax of the evening, sent a thrill through the audience, so dramatically was it conceived and uttered.

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MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., March 8, 1903.

ST. MARK'S CHURCH choir has begun active preparation for the annual presentation of Stainer's "Crucifixion," to be given on Friday evening, April 10. This cantata has become an annual feature for the choir and Mr. Normington, choirmaster, has determined to make this presentation an event in musical circles. The choir has been increased to its full strength of fifty voices, and the best local soloists will be engaged. Mr. Normington gave his second Lenten organ recital in St. Mark's Church Wednesday afternoon. The Abt Quartet, of St. Paul, sang two numbers and Mr. Normington played selections from Smart, Silas, Best, Adams, Reinecke, Guilman, Batiste and Boyton Smith.

Monday evening, March 16, Gustave Johnson will give a piano recital in Johnson Hall. Mr. Johnson's program includes many numbers not often heard on recital programs.

A. M. Shuey dedicated the new organ in the Presbyterian Church in Bismarck, N. D., last week. Mrs. Maud Ulmer Jones was the soloist and she was highly praised for her sweet voice and was obliged to respond to several recalls.

Kocian will appear in recital at Plymouth Church on March 24. This announcement affords great pleasure to all lovers of music, and the coming recital is being anticipated with great pleasure.

Miss Gertrude Sans Souci left last week for a trip to Kansas City, Sioux City, St. Joseph and Leavenworth, where she will give a series of "Enoch Arden" recitals. Miss Alice Grannis will be the vocalist. Mrs. Maud Ulmer Jones will join Miss Sans Souci March 16, and they will give a series of song and piano recitals. Miss Sans Souci's programs have been received with great enthusiasm and she has been very successful in her recitals.

The Ladies' Thursday Musicales held its regular meeting in the Unitarian church Thursday morning. Miss Adele May Spencer gave two songs, Handel's "Oh, Had I Jubal's Lyre," and an old French melody, "Yea and Nay." Miss Rena Burnham gave Bach's Gavotte from the third English suite, Chopin-Liszt's "Maiden's Wish," and the "Valse Brillante" in A, by Moszkowski. Miss Gertrude Dobyns, pianist, played two Liszt selections. Mrs. Cleon Daniels Bergren sang a group of songs by Neidlinger in a delightful manner.

Miss Grace Page opened the program with an organ number. Miss Augusta Schacht sang compositions by Bohn and Del Riego, Miss Mabel Augustine played Wieniawski's "Romance," for the violin, and Miss Edna Patterson sang Kucken's "Heaven Hath Shed a Tear," with violin obligato by Miss Myrtle Thompson. Mrs. Ricker, president, announced the "Enoch Arden" recital, to be given at the Lyceum Theatre by Ben Johnson and John Parsons Beach; also a business meeting of the Musicales, which will be held Thursday morning at the studio.

Mr. Crosse has returned from an extended concert tour throughout the Northwest, and will begin a series of Beethoven recitals this week. The first program will be the two popular sonatas, the "Sonata Pathetique," op. 13, and the beautiful "Love Poem" Sonata, op. 27, No. 2, in C sharp minor. The second program is made up of Sonata,

op. 31, No. 2, commonly known as the "Tempest" Sonata; the Andante Favorite in F major, and thirty variations in C minor.

Mark Hambourg delighted a large audience of music lovers at Plymouth Church Saturday evening in a recital. The F sharp major and B flat minor Preludes by Chopin were played brilliantly and aroused great enthusiasm from the audience, and both were repeated. The Rubinstein Waltz was played with great power and fine effect, and won a hearty encore. A Leschetizky composition gave Hambourg an opportunity to show his flexible wrists. The Liszt arrangement of Mendelssohn's "Midsummer Night's Dream" was played with great brilliancy, and he was obliged to return and play one of his own compositions. Mr. Hambourg has a striking personality and is a technical wonder.

A delightful concert was arranged by the Ladies' Thursday Musicales, with Carlo Fischer, 'cellist; Miss Clara Williams, soprano; and Miss Chenevert at the piano, Tuesday evening at the Unitarian church. Mr. Fischer played Rubinstein's Sonata for Piano and 'Cello, op. 18, as an opening number, which was thoroughly enjoyed. He played "Romance," by Becker; Schubert's "Moment Musical," and the beautiful Bach Air was played with breadth of tone and fine feeling. Miss Clara Williams sang a recitative and aria from Mozart's "Le Nozze de Figaro" exquisitely. She sang for her second group Clayton Johns' "As Blooms the Rose" and Hertzog's "The Year's at the Spring." After insistent encores she responded with the dainty child song "I Wonder," playing her own accompaniment. The Gade Trio, op. 42, for the piano and 'cello, closed the program, Mr. Reidelsberger playing the violin. The work was played with much fire and enthusiasm. Miss Chenevert was a fine accompanist and a large share of the work fell to the piano, especially in the Rubinstein Sonata and the Gade Trio. The artists and the Ladies' Thursday Musicales are to be congratulated upon their success and for such an enjoyable evening.

A class of graduates in the public school music department of the Northwestern Conservatory of Music will give a recital in Conservatory Hall Wednesday evening. The class consists of Miss Sperry, Miss Kilbourn, Miss Walker and Miss Bowen. Pupils from the piano and dramatic departments will assist.

Mrs. Josephine Bonaparte Rice gave a reading of "Ben Hur" at the Plymouth Church. Mrs. Rice used her own arrangement of the book, and brought out many features in an interesting and able manner. Lantern slides were used, which made the reading more effective. Miss Frances Vincent sang several numbers, "Holy City," "My Redeemer" and "Oh, Holy Night." Mrs. C. J. Babcock was the accompanist.

Miss Cornell's Piano Recital.

MISS EDITH CORNELL, a talented pupil of Henry Holden Huss, gave a piano recital at the home of Mrs. Rapallo, 17 West Thirty-first street, March 7. The young pianist played a Prelude and Fugue by Bach, a Sonata by Beethoven, a Nocturne, Waltz, two Etudes and the C sharp minor Scherzo by Chopin; the D flat Etude, by Liszt, and a Prelude and Minuet by her teacher, Mr. Huss. Miss Cornell revealed clean technic, a singing touch and a good conception of the compositions on her program. The audience received her cordially.

Mrs. W. R. Innis sang in pleasing style songs by Saint-Saëns and Massenet.

GREGORY HAST IN BOSTON.

GREGORY HAST, the English tenor, gave two successful recitals in Boston last season. Last week he gave another there with the same gratifying result, as may be seen from the appended critical comments. The program, which was pronouncedly varied and of unusual interest, included an aria from Mozart's "Così fan tutte"; Purcell's nobly melancholy "When I Am Laid in Earth"; Loewe's fine "How Deep the Slumber of the Floods"; Liszt's exquisite "Es muss ein Wunderbares sein"; Rueckauf's effective "Komm Maedchen"; unfamiliar songs by Rabi ("Schoen Rohtraut"); Tschaiakowsky ("In mitten des Balles"); Raif ("Ich will meine Seele tauchen"); a song by Sciumann; old French and Irish songs; Chadwick's "The Rose Leans Over the Pool"; and a group by MacDowell, Kellie, Clutsam, Maud White and Luckstone. On the whole an unusual and interesting program. Press comments follow:

When Mr. Hast first visited us he was given to sentimentalism, and he was known as a sweet singer. But he showed yesterday that he was much more than a sentimentalist; that he could be a singer of genuine sentiment. His delivery of Purcell's recitative and aria was manly and impressive; so was that of Tschaiakowsky's song. And it may be justly said that he sang with marked taste and sincere feeling. The Irish songs were sung without exaggeration, and this is saying much. His enunciation was a constant delight. With such a singer there is no need of program book. Mrs. Hast played discreet accompaniments.—Philip Hale, in Boston Journal, March 11.

A glance will show that nothing intrinsically difficult or of lofty quality is there named; but all is sweet, homely and tinged at the darkest. Mr. Hast brings back the same gentle, sympathetic tonality, a beautiful mezza voce. His phrasing is well ordered, and his enunciation is practically perfect. They still remember in England that a song is created for the words, and not merely to be an exercise in vocalization. It further seems as if Mr. Hast's singing showed more recognition of sentimental and dramatic values than before.—Boston Herald, March 11.

Gregory Hast, the English tenor who appeared here so successfully a season ago, made a reappearance yesterday afternoon, singing a program of unusual songs in Steinert Hall. Mr. Hast's enunciation is remarkable; without exaggeration, nearly every word he sings, whatever the language, is to be understood. The singer was most successful in the French "Ma mie" and the Irish songs, which he sang charmingly and without a hint of exaggeration. "Thy Beaming Eyes" also went well, with a fitting degree of passion.—Boston Transcript, March 11.

Mr. Hast is not a stranger to the musical public of this city, and his recitals have always given great pleasure to the audiences that have been present. And the recital yesterday was no exception, for there was not a number on the program but what was of interest to the listener.

Mr. Hast sang with artistic finish and unrivalled excellence in enunciation. Whether he sings in German, French or English, everything is easily understood, and in the use of the vernacular he gives conclusive proof that English is still a proper language in which to sing, even if it is not in fashion among a certain class of vocalists at the present day. And how enjoyable it is to understand what is sung without the aid of printed texts.

Mr. Hast made his best success in such as Stanford's Irish songs, and in one or two by American authors, although every number gave much enjoyment to the large audience present.—Boston Post, March 11.

Elliott Schenck's Lecture Course.

ELLIOTT SCHENCK has just completed a course of lectures at the New York College of Music.

Mr. Schenck's subject has been the "History and Development of Opera," and although some of the subjects from their substance have not been as interesting as others, it is a fact significant of Mr. Schenck's power of holding an audience that at each lecture the audiences increased in size, so that at the last one, on "Parsifal," the hall was crowded to overflowing.

Gregory Hast Sails Saturday.

GREGORY HAST, the English tenor, accompanied by Mrs. Hast, will sail for England on the Cunard steamer Ivernia Saturday, March 21. Mr. Hast has many important engagements abroad for the spring and early summer.

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BUFFALO, March 13, 1903.

AT present entertainments of a musical character are "like angels' visits, few and far between." As usual at this season of the year, rumors are rife concerning the changes likely to take place in church choirs; however, the personnel of the Delaware Avenue M. E. Church will remain the same, and includes the following members: Mrs. Wilfrid P. Davison, soprano; Miss Finch, contralto; E. C. Pierrepont, tenor; Gilbert Penn, bass; Joseph Mischka, organist and director.

With one exception the same names appear in the quartet of the Temple Beth Zion, the exception being Mrs. Laura Dietrich Minehan, contralto, all of whom have been re-engaged for the incoming year, and Mr. Mischka continues to be identified with this church, as he has been for fully a quarter of a century, as organist and musical director.

A piano recital is announced at Loud Hall tonight. The soloists will be Mrs. Elizabeth Hoffman-Mesmer, soprano, and E. T. Colber, violinist.

The seventh of Mr. and Mrs. Davidson's ten musical historical evenings was a concert on Tuesday night, March 10, in the large hall of the Twentieth Century Club. The principal performers were Mr. Davidson's orchestra of thirty-two violins, six violas, six cellos and four basses. Miss Georgia Hoover, soprano. The program follows:

Prelude to The Deluge, op. 45.....Camille Saint-Saëns (1835)
Orchestra.
Songs—
Schlagende Herzen.....R. Strauss (1864)
Morgen.....R. Strauss (1864)
Ständchen.....R. Strauss (1864)

Miss Hoover.
Two Icelandic melodies, arranged for string orchestra
by.....J. S. Svendsen (1840)
Last Slumber of the Virgin.....Jules Massenet (1842)
Orchestra.

Concerto for three violins and piano.....A. Vivaldi (seventeenth century)
Miss Cohen, Mr. Hoffman and Miss Burns.
Suite in G major, Eine Kleine Nachtmusik, op. 525.....Mozart (1756-1791)
Orchestra.

Notwithstanding the rainy night Mrs. Clara E. Thom's large studio was filled to overflowing on Saturday, March 7, the occasion being a recital given by Miss Ella B. Snyder, soprano, and Miss Grace Grattan, pianist. Miss Snyder has made a very pleasing impression wherever she sings, and on Saturday added to the favorable opinion already pronounced upon her merits as a singer. Miss Grace Grattan, another charming young lady, who has come all the way from Elkton, S. Dak., to Buffalo to

study music, is a very promising pupil, and it is evident from the progress she has already made that she intends to excel as a pianist.

Miss Florrice Chase, soprano, and Mrs. Laura Dietrich Minehan, contralto, have been re-engaged for the ensuing year at the Lafayette Presbyterian Church.

The New York Sun is responsible for the assertion that there is no such place as East Aurora, for that would be "east of sunrise"; nevertheless, the beautiful little village in Western New York, about 18 miles from Buffalo, is a progressive place. Nearly all of the residents are wealthy, cultured people. Monday night Mrs. Evelyn Choate, of this city, one of our most accomplished musicians, a pupil of the famous Siloti, gave one of her delightful recitals before the Woman's Club, with the vocal assistance of Charles McCreary, basso.

The program was as follows:

Theme and Twelve Variations.....Tchaikowsky	
When Thou Art Near Me.....Lohr	
Charles McCreary.	
Nocturne, F sharp major.....Chopin	
Waltz, D flat.....Chopin	
Rememberest Thou.....Sgambati	
The Voice of the People.....Sgambati	
Mrs. Choate.	
The Asra.....Rubinstein	
Yearnings.....Rubinstein	
Mr. McCreary.	
Lesginka (from opera of The Demon).....Rubinstein-Siloti	
Mrs. Choate.	

Mrs. Clara E. Thoms announces a vocal and violin recital at the Hotel Niagara Saturday evening, March 14. Miss Eleanor M. Dambmann, contralto soloist of St. Paul's Cathedral, will appear in the following program:

O Thou That Tellect (Messiah).....Handel	
Ritornelle.....Chaminade	
Slavonic Song.....Chaminade	
Violin solo, Adagio in B flat.....Ries	
Aria, Che Faro (Orfeo).....Gluck	
Sapphic Ode.....Brahms	
Slumber Song.....Matti	
Song of the Priestess.....Herbert	
Love Is a Bubble.....Allitsen	
Ach! wie ist's möglich (old German).....Meyerbeer	
Aria, Gia l'ira m'abbandona.....Raff	
Violin solo, Cavatina.....Becker	
Springtide.....Tosti	
Could I.....Hartmann	
Swan Song.....Hartmann	

Much regret is felt over the resignation of Wilbur F. S. Lake, who for over eight years has been organist and director of Bethany Presbyterian Church, the resignation to take effect April 1. During Mr. Lake's connection with the church week night concerts have been given, and Sunday musical half-hours with standard composers. He has had very efficient singers under his direction, many of whom began their career in his choir, and are now singing in other churches—Miss Winifred Bullis, contralto of the Prospect Avenue Baptist Church; James T. Nuno, baritone, now residing in New York; Miss E. S.

Mitchell, contralto of Plymouth M. E. Church; besides several other popular singers who are now filling positions in the East or West.

VIRGINIA KEENE.

The Brooklyn Sangerbund Concert.

THE Brooklyn Saengerbund gave a concert Sunday night at the clubhouse, corner of Smith and Schermerhorn streets. Hjalmar von Dameck, violinist, Herman Spielter, pianist, and Miss Mary Mink, soprano, assisted the club in a delightful program. Hugo Steinbrück, the regular conductor, directed the choruses, and in addition played the second piano part in Spielter's "Valse Caprice." The ladies' chorus sang three of Mr. Spielter's clever songs, "Maienacht," "Märchen" and "Im Maien zu Zweien." The composer was at the piano. Mr. von Dameck performed an Adagio by Bruch, a Polonaise by Röntgen, an Adagio by Ries, and "At the Fountain," by Stoeving, and in all showed taste and musicianship. Miss Mink sang "Du bist Mein Gebanke," by Abt. The Maennerchor sang songs by Zoellner and Sitt, and German and Bohemian folksongs. Besides the Spielter songs the ladies' chorus sang "Springtime," by Bargiel, and Mr. Spielter again accompanied sympathetically at the piano.

The Brooklyn Arion Matinee.

LEOPOLD WINKLER, pianist, Mrs. Marie Rappold, soprano, and Miss Anna Winkopp, contralto, gave the closing matinee at the clubhouse of the Brooklyn Arion Sunday afternoon. Arthur Claassen, conductor of the society, accompanied the singers. The members and their guests greatly enjoyed the attractive program. Mr. Winkler played the Chopin Fantaisie in F minor; Air and Variations, Handel; "Liebesbotschaft," Schubert-Liszt; "At the Spring," Joseffy; a study by Chopin, and the Schubert-Liszt "Military March." The soprano sang songs by Richard Strauss, von Fielitz and Herman. The contralto's list included songs by Haydn and Tchaikowsky. The duet "Quis est Homo," from Rossini's "Stabat Mater," was sung as the closing number by Mrs. Rappold and Miss Winkopp.

Angusta Cottlow in Farmington.

AUGUSTA COTTLOW is a favorite throughout New England. She has played this season in the principal cities with brilliant success, and in addition has been in demand in the colleges and schools. Her re-engagement to play at Miss Porter's celebrated school at Farmington, Conn., was a source of satisfaction to her, as artists are seldom engaged there two seasons in succession. Miss Cottlow presented the following interesting program Tuesday of last week:

Prelude and Fugue for organ, D major.....J. S. Bach	
(Arranged for piano by Busoni.)	
Papillons, op. 2.....R. Schumann	
Intermezzo, A flat major, op. 76.....J. Brahms	
Capriccio, B minor, op. 76.....J. Brahms	
Two Mazourkas—	
A minor, op. 67, No. 4.....Chopin	
C major, op. 68, No. 1.....Chopin	
Nocturne, F sharp minor, op. 48, No. 2.....Chopin	
Scherzo, C sharp minor, op. 39.....Chopin	
Etude, G minor, op. 7.....Zarembski	
Romance, F minor, op. 5.....T. Tchaikowsky	
Marche, B minor.....Schubert-Liszt	

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FRITZ DELIUS, COMPOSER.

(By JOHN F. RUNCIMAN.)

SOME 50 miles south of Paris, on the skirts of the forest of Fontainebleau, there lies a tiny village very well known to me. Grez-sur-Loing is built along one side of the River Loing. It may contain a couple of hundreds of inhabitants, tillers of the soil and poachers mostly, but, excepting on fête days, you might stand an hour in its long main street and not see half a dozen people. It has a post office and even a telegraph; there are two butchers and three groceries; there is one hotel. But the place seems deserted, asleep. In the Middle Ages it was fortified, and there are still standing the ruins of the castle in which naughty Queen Blanche was imprisoned. The church, too, is said to be ancient, but as I have not read the guide I cannot swear to it. The village burst into active life again when artists from all quarters of the earth made their way there to labor in valorous emulation of Rousseau and Millet, for only some 16 kilometres on the other side of the forest stands the world famous Barbizon. Grez is prettier than Barbizon, for besides the forest it has the river, deep in places, silently flowing, but here and there decorated with tiny islands covered with rushes. The painters painted there, and flirted, and ate and drank, and then they went, leaving the place silent as before. Robert Louis Stevenson stayed there some time, and wrote about it, and called it Grez. But the "Grez" of his day is only a memory. The Cheillon Hotel has a gray look of decay, and save in August, when a few of the rampant bourgeoisie come and spoil the calm with their squalling children, it has hardly an occupant. I have been the only client sometimes for weeks at a stretch. No better spot could be found by anyone desirous of inventing, say, a flying machine or an opera, and here Fritz Delius, indifferent to the flying machine problem, but intensely occupied with the opera, has set up his rest.

Some readers may remark that they don't know who Fritz Delius is. Very likely not; I am going to tell them. They will have to hear about him some day, and it seems to me it is well worth while hearing about him now. Let me begin in the approved style, with a description of the man. He is about forty years of age, taller than one at first thinks, lean, wiry, strenuous in every movement, a fine face with piercing eyes, hair a little thinner than it was and turning from brown to gray. Every movement he makes is rapid, decisive; he is a prodigious walker, bicyclist and swimmer; soft and kindly in speech, he will yet sit up all night to do dialectical battle on any subject under the sun or from beyond it. Every morning he rises early, swims if the weather is passable, then sets to work. In the afternoon he sets forth on a walk or a trip on his bicycle. In the evening he works again and then to bed. That is his life there, a life varied only by excursions to Germany or Paris or England. If I do not supply details about what he has for breakfast, lunch and dinner, it is because his tastes are simple and he eats much as other men, and because I want to leave something for the paragraphists to glean later. Also I want to get on with some account of the musician.

Delius, in spite of his German sounding name, is an Englishman. He was born in Bradford, started the study of music when in charge of an orange plantation in Florida, and last went to Leipsic for a couple of years. There he worked with Jadassohn and Reinecke—two teachers to whom he reckons himself under no very special obligations. Afterward he lived in Paris, finally settling down at Grez. Among his works are, first, a set of songs published by Angener, in London, some years ago. These are occasionally sung, and though not comparable with his later music are highly interesting. Then there are four lyric dramas: "Irmelin," finished in 1891; "The Magic

Fountain," finished in 1894; "Koanga," finished in 1897, and "The Garden of Paradise," finished in 1900. These, or some of them, I will discuss presently, but let me complete the list of his achievements. There is a fantasia for orchestra, "Over the Hills and Far Away"; a symphonic poem (which he says is "after Ibsen"), "Auf dem Hochgebirge"; "The Council of the People," Norwegian suite for orchestra; "Zarathustra" (das Trunken Lied), for baritone solo, men's chorus and orchestra; "Paris" ("Ein Nachtstück"—the song of a great city), for orchestra; "Life's Dance," symphonic poem. This is a pretty fair batch, but there are in addition a piano concerto written for Busoni and a large number of songs—among them a Danish set with accompaniments for orchestra, and some settings of poems by Nietzsche.

Many of these things of Delius have been publicly performed, and more are down on the programs of the near future. Some years ago he gave a concert in London—St. James' Hall—with a fair sized orchestra conducted by Hertz, late of Breslau. The program included the "Zarathustra Night Song," "The Dance Goes On" ("Life's Dance"), a selection from "Koanga," some of the Danish songs and "Over the Hills and Far Away." The criticisms—mine not less than the rest—were amusing to read. The truth was that we didn't know what the devil to make of this music; and most of us were frank enough to say so. That there was intention, real mastery of notes; that every sound proceeding from the orchestra was meant by the composer; that there was no bungling, not from beginning to end an unanticipated effect—all this every competent critic knew. But the strains sounded unpleasant in our ears; the melodies made no seductive advances; the harmonies were harsh, raucous; the orchestral colors seemed purposely raw, often repulsive. We were baffled. Had some Ernest Newman been about to collate our articles and notices he would have found nothing like the diversity of opinions that was shown in the case of Richard Strauss. Rather he would have found no opinions at all—merely open confessions that as yet we had formed no opinions. Now this did not mean a damnation of Delius and all his works, nor did it reveal critical cowardice. Personally, I am suspicious of the music that comes smiling to meet you, that seems to claim you as an old acquaintance. It generally is an old acquaintance. And I distrust the critics, professional or amateur, who rush to hail everything new as the greatest "long results of time," just as much as I do those who will have it that nothing new can possibly be good. Work worth understanding takes time to understand. I flatter myself I can see as far into a stone wall as most musicians and as quickly; but I should consider myself a donkey if I allowed myself to be hustled into an instantaneous admiration of a Strauss or a Delius. We have had warnings enough of the folly of such brainless proceedings. Where are those who went mad over Mascagni as a great composer, over Perosi—nay, over art achievements far above anything attempted by those two men: the "Otello" and "Falstaff" of Verdi? They are mightily glad, I suppose, that their glowing paragraphs are forgotten, buried in back numbers of unread journals. To understand music, new or old, you must be soaked in it; when you have been soaked long enough you get to know; and when you know absolutely nothing, neither the neglect of the world nor the scoffs of newer fangled pressmen can have power to shake your conviction. Only when deep down in yourself you know, when your intuition has grasped all there is in a piece of music, can you set your intellect to work to find plausible reasons for your faith. This is my defense of slow criticism and my justification of the "not proven" verdict brought in about Delius in London. More recently Busoni gave some of these same things in Berlin. But your German critic is nothing if not cocksure. Some of them remarked that here was mere anarchy and the apotheosis of ugliness; and

then asked bitterly: "Have we really got so far that Wagner sounds like Mozart?"

This last is surely triumphantly fatuous. Yes, my gentle, long eared brother, if the day has not come it certainly will come when we shall have "really got so far that Wagner sounds like Mozart." There was a time when Mozart sounded like Wagner, and magnificent emperors found that in his music there were "too many notes." Mozart replied that there was just the right number; Wagner might have said the same in answer to the earlier criticisms of his music; Delius might say the same today. Though his scores are complex, complex as those of Richard Strauss, when one has taken the time and trouble to understand them, all is perfectly clear; there is no ugliness, no anarchy, nothing but order—logical order, to the point of severity—and beauty and expressiveness. But before offering my own criticism, let me say it is possible that I am biased, for Delius is my intimate friend; yet on the other hand be it remembered that in art matters friendship usually makes one a more exacting judge. At any rate, I have been afforded ample opportunities of studying his music; and the conclusions I have arrived at are simply those I could not help arriving at.

The early songs may be dismissed briefly with the remark that they are valuable not so much for themselves as indications of what was coming. In the set of Danish songs we have the real Delius; the poet's emotion passed on to us after suffering a sea change at the hands of the composer. They are full of Scandinavian feeling; full, also, of Delius' own dreaminess. For this man, alert, keenly intellectual though he is, is at bottom a dreamer. The melodies seem at first a little trying to the voice, but boldly tackled by a singer who has musicianship as well as a voice, they are soon found to be nothing of the sort. Of the whole set "Irmelin" and "Wine Roses" are most likely to become popular. Next let me take the concerto. I don't like concertos, and Delius himself remarked that it was unlikely he would ever write another. But such as the thing is, it is well done. Some of the themes—notably the second of the first movement—are strikingly beautiful; and the finale, without being riotous, is full of all conquering energy. From the pianist's point of view the piano part seemed to me admirably written; and as Busoni is going to play it, I take it he thinks the same. This is one of the smoothest of Delius' compositions. There is no glibness; but as his purpose has been to write a beautiful thing, there are none of the dramatic touches that abound in his other works. As soon as Busoni plays it we shall see.

Of the operas I know three. "Koanga" was to have been mounted at Breslau some time ago, but those who know anything of the everlasting delays that make the opera composer's heart sick will understand how easy it has been for the management to put off the performance so far. The parts given in London—in the concert hall, of course—were very effective; and, without being theatrical, or at least melodramatic, the whole thing is powerfully dramatic. But for sheer loveliness, expressiveness and high mastery of the technic "The Garden of Paradise" is immeasurably beyond it. The plot is based on a story by some Swiss or German novelist. It is the story of "Romeo and Juliet" transferred to peasant life; the parents quarrel about a piece of land which is allowed to run wild, and there is a mad fiddler who comes out of a fir wood there to take an important share in the events that happen. The wild tunes of this fiddler and the sound of the wind in the firs pervade the opera, giving it an atmosphere unlike any other known to me. The fir wood is as important in "The Garden of Paradise" as is the river with its swan in "Lohengrin"; the sea with its storm in the first act of the "Flying Dutchman"; it pervades the music as well as affording a lovely scene on the stage. Finest of all is the last act, with its passionate tenderness and the exaltation with which the lovers go off to drift

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down the river—where, no one knows. "The Magic Fountain" contains some fine music, but is not nearly so dramatic as the others. "Irmelin" I have never seen.

The symphonic works I must deal with very shortly. "Over the Hills," an earlier one, attains to the atmosphere wanted, but is a trifle crabbed at times; "Auf dem Hochgebirge" is full of noble things; while the "Zarathustra Song," so harsh at first, grows amazingly on one after awhile. But all show a superb mastery of part writing and the orchestra; the themes are strong, pregnant; and many of the passages, uninviting at the first hearing in outline and color, are afterward found to be full of the spirit of beauty. Delius commenced late and he has developed slowly; but already he has done enough to justify me in calling him the biggest composer we have produced for many a long day. Seeing that he is cosmopolitan he can scarcely be claimed for England; but at least he was born here. I do not expect, do not want, anyone to accept him as a heaven sent genius merely on my recommendation; but with a full sense of the responsibility of the situation I say that those who will take the trouble to hear his music and try to understand it will find themselves well paid for their pains.

The Morse-Baxter Recital.

MISS LEILA LIVINGSTON MORSE, soprano, and David Baxter, the Scotch basso, gave the first of two joint recitals at the Waldorf-Astoria Tuesday afternoon, March 10. Miss Morse has an agreeable voice, and being a young woman of intelligence she attempted nothing beyond her powers. She is to be especially commended for not singing a polyglot list of songs. The soprano was heard in ten songs, five German and five English, and her enunciation in both languages was excellent, another cause for congratulation. Miss Morse shows that she has studied, and more study will make an artist of her.

Mr. Baxter sang eight of the old Scotch songs which he sang at his Mendelssohn Hall recitals. He was in capital voice, and the audience compelled him to add an extra song after his second group.

Victor Harris at the piano played delightful accompaniments. The program follows:

Mackintosh's Lament.....	Old Scotch
Jess Macpharlane.....	Old Scotch
Turn Ye to Me.....	Old Scotch
Jenny Nettles.....	Old Scotch
Mr. Baxter.	
Ich lieb eine Blume.....	R. Franz
Trennung.....	Franz Ries
Zieh mit mir hinaus.....	Hildach
Sandmännchen.....	Brahms
O liebliche Wangen.....	Brahms
Miss Morse.	
Loch Lomond.....	Old Scotch
Diel's Awa'.....	Old Scotch
Land o' the Leal.....	Old Scotch
Sound the Pibroch.....	Old Scotch
Mr. Baxter.	
Slave Song.....	Teresa del Riego
At Twilight.....	E. Nevin
Since We Parted.....	F. Allitsen
A Rose.....	Noel Johnson
My Love Is Like a River.....	Noel Johnson
Miss Morse.	

The Morse-Baxter recitals are given under the patronage of Miss Callender, Miss DeForest, Mrs. Robert C. Ogden, Mrs. Charles T. Barney, Mrs. William Everard Strong, Mrs. Richard Irvin, Mrs. George B. DeForest, Miss Sands, Mrs. William A. Street, Miss Gurnee, Mrs. Henry A. Robbins, Mrs. S. Barton French, Mrs. Henry Clews, Mrs. William Jay, Mrs. Charles Robinson Smith, Mrs. H. Holbrook Curtis, Mrs. John Wing, Mrs. Clement C. Moore, Mrs. Charles W. Ide, Mrs. Francis Lyman Hine, Mrs. Frederick H. Betts, Mrs. Edwin Trowbridge, Miss Breese, Mrs. Pierre Mali and Mrs. Ethelbert Nevin.

Tuesday afternoon, March 24, is the date of the second recital.

ANOTHER RUSSIAN COMPOSER.

IN addition to the pictures of two great Russian composers, Balakireff and Rimsky-Korsakoff, published in THE MUSICAL COURIER last week, there is reproduced in this issue an excellent portrait of Alexandre Glazounow, the famous Russian symphonist now living in St. Petersburg.

A writer who recently met Glazounow has the following facts direct from the composer himself.

Alexandre Glazounow was born in St. Petersburg, 1865. His father was a book publisher. At the age of nine the



ALEXANDRE GLAZOUNOW.

boy began his musical studies. Three years later he became a pupil of Jelenkowski. In 1879 Balakireff became interested in the young student, and advised him to study composition with Rimsky-Korsakoff. In 1882 Glazounow's first



symphony was produced with unbounded success in St. Petersburg.

Glazounow's op. 1 was a string quartet, played in 1883. The next work was a Suite for piano, and then followed an overture on Greek themes, op. 3. Op. 7 was a Sere-

nade for orchestra; op. 9, a "Suite Caractéristique"; op. 13, "Stenka Rasine," symphonic poem; op. 19, "La Forêt"; op. 28, "La Mer"; op. 30, "Le Kremlin"; op. 34, "Le Printemps"; op. 45, "Carnaval Overture."

Glazounow has written also five symphonies, several orchestral fantasies and symphonic poems. Beside numerous other smaller orchestral numbers, he composed a "Triumphal March," written for the World's Columbian Exposition at Chicago in 1893. To this collection may be added four quartets, one quintet, numerous songs, and a great many pieces in all forms for solo instruments. Two piano sonatas are among the most striking contributions to recent musical literature.

In 1884 Glazounow was warmly welcomed by Liszt, in Weimar, and a cordial reception greeted the performance there of the Russian's first symphony. In 1889 Glazounow went to Paris to conduct his second symphony and the symphonic poem "Stenka Rasine," written in memory of Borodine. In 1898 London had the distinction to hear Glazounow lead his fourth symphony.

For fourteen years he has been professor at the Conservatory in St. Petersburg. Among his famous pupils are Youferoff and Nicolaieff.

It is not exactly a pleasant phase of musical conditions in America that we are so unfamiliar here with the symphonic and other works of a man who must be considered not only one of the greatest musicians in Russia but also one of the leading composers of our day.

The fragmentary measures of music reproduced herewith constitute the opening of Glazounow's latest work, op. 75, a beautiful sonata, his second, for piano.

Bowman Pupils Active.

MRS. LUTHER SKILLMAN, leading teacher of the piano in Trenton, N. J., and a professional pupil in piano playing, theory and pedagogics of E. M. Bowman, of Steinway Hall, on February 18 read a paper on the "National Songs of America" before the Contemporary Club, of Trenton, that elicited much favorable comment among the members of that cultivated organization.

Miss Sarah Masten, a prominent teacher at Kingston, N. Y., professional piano pupil of Mr. Bowman, is giving this month at Kingston, under patronage of leading society ladies in that city, four piano recitals.

Mrs. Frank Ward, of Brooklyn, a successful teacher in that borough, and professional pupil in piano playing and teaching of Mr. Bowman, will give during this and next month four piano recitals to invited guests at the residence of Mrs. Upgraff.

Edgar C. Sherwood, a professional organ and theory pupil of Mr. Bowman, who is fast winning a first class reputation as organist and teacher, on February 25 and March 11 gave organ recitals in the Church of Our Saviour, Brooklyn, with comprehensive programs from the best organ works of classic and modern composers.

Miss Jennie C. Hawley, a professional pupil of Mr. Bowman in organ playing, church music and composition, organist of the leading Congregational church in Bridgeport, Conn., will play several solos in an organ and choir concert to be given in that church this month.

Under his personal direction Mr. Bowman's big chorus choir, known as the Temple Choir, will on Thursday evening, April 2, at the Baptist Temple, Brooklyn, give Mendelssohn's "Elijah." The soloists will be Miss Marie Ida Smith, soprano; Miss Bessie May Bowman, contralto; John Young, tenor, and Dr. Carl E. Dufft, bass baritone. Mr. Bowman's Temple Orchestra, reinforced in needed parts, will do the accompaniments, assisted at the organ by Edgar C. Sherwood.

The choir of the Central Baptist Church, Williamsburg, a chorus also directed by Mr. Bowman, will give a concert of miscellaneous music in April, at which the Temple Orchestra is to assist.

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SUMMER TERM:

From middle of June to end of July.



SHERMAN CLAY & Co.'s,
SAN FRANCISCO, Cal., March 6, 1903.

KOCIAN, the Bohemian violinist, made his first appearance at the Alhambra Theatre Tuesday night to a full house. To say that the audience was enthusiastic would be putting it very mildly. They fairly went wild over the youthful performer. The first number on a splendid program was the Concerto in D major by Paganini, arranged by Wilhelmj, and the house was one thunderous storm of applause at its close. The number gave him every opportunity to display a technic for which few were prepared, and which has not been equaled since Ysaye played to us some years ago. He was very generous in the matter of encores, and after the third number was forced to encore the encore itself to satisfy the enthusiasm of the audience.

The Scherzo Tarantelle of Wieniawski was a most satisfying number, and with it one began to see the manner of youth this young Kocian was; but it was the Fantaisie Bohème, by Sevcik, that almost brought the audience to their feet and made the thrills run up and down one's spinal column. Such harmonies surely were never before dreamed of within the memory of man. Such delicacy of touch and fineness of execution, and he looked such a boy it is small wonder that the crowd was beside itself. Enough can hardly be said of the fine accompanying of Mr. Spindler. It was the highest form of art that he brought to support the violin, and so familiar is he with the work he used no notes for any of it. Miss Julie Geyer was well received, and gave her numbers with a masculinity of strength and a wholesome, clean touch, if a little lacking in delicacy. However, it was good work, and won her encores every time she appeared. One of the prominent features of the evening was the profusion of lovely flowers that were presented to the young artist after the first number. The young man appeared to be very modest and unassuming and made a most agreeable impression on his audience. Another concert was given last night, which only went to confirm the impression created by his first appearance. There will be a matinee concert on Saturday afternoon, as well as a third evening concert tonight.

The Coronation Choir, composed of members of the Westminster Abbey choir which officiated at the coronation of King Edward, will appear at the Alhambra Theatre in concert the evenings of March 9 and 10, and are billed for very attractive programs.

The First Congregational Church of Oakland has a new pipe organ, and in honor of the occasion a concert is given tonight and again tomorrow night. This is the first public use to which the organ has been put, and Handel's oratorio of "The Messiah" will be presented on both evenings by a special chorus of 200 voices that have been rehearsing for this occasion for several months past. The soloists will be Mrs. Grace Davis-Northrup, soprano; Mrs. Carroll Nicholson, contralto; J. Frederick Veaco, tenor, and Ralph T. Fisher, basso.

William B. King is organist and Alexander Stewart musical director. The new organ cost \$12,500, and was built by the Kimball Company, of Chicago.

Trinity choir, under the direction of Louis H. Eaton, has in the past few months been doing notable things. On Thursday evening, January 15, the thirteenth organ recital was given with a splendid program selected from Bach, Saint-Saëns, Dudley Buck and Guilman. Mr. Eaton was assisted by Miss Dorothy Goodsell, soprano, and Hother Wismer, violinist. On the evening of February 19 the fourteenth organ recital was given with the assistance of Miss Millie Flynn, soprano, and Hother Wismer, violinist. On this occasion the following program was rendered:

Fantaisie and Fugue in G minor (by request).....	Bach
Sonatina from the Cantata No. 106.....	Bach
Save Me, O God.....	Randegger
Miss Millie Flynn.	
Siegfried Paraphrase (Wilhelmj).....	Wagner
Mr. Wismer.	
Prayer and Cradle Song.....	Guilman
Recitative, Open Unto Me.....	Michael Costa
Air, I Will Extol Thee.....	Miss Millie Flynn.
Gagliarde (sixteenth century).....	Bernard Schmid
Scour Monique (Rondeau).....	Francois Couperin (1668-1733)
Romanze in G, op. 40.....	Beethoven
Mr. Wismer.	
Concerto No. 10 (cadenzas by Guilman).....	Handel

At the sixth monthly musical service the oratorio, "Divine Love," by Charles B. Rutenber, was given with the following soloists: Miss Millie Flynn, soprano; Miss Gertrude Wheeler, contralto; Mrs. Nelson Lawrence, contralto; Frank Onslow, tenor; Otto Wedemeyer, baritone; Walter Kneiss, baritone. Louis H. Eaton organist and director of the choir.

Carl Sawvell, who was recently quite ill with inflammatory rheumatism, has resumed his teaching, and finds his time pretty well filled with his city classes and the work he is doing in the country. Apropos of his out of town classes in San José, he has been given charge of the choir of the First Presbyterian Church, and numbers already forty picked voices under his direction. At the last song service held on the first of this month a particularly good program was given with the following numbers rendered by the new choir:

Organ Prelude.....	Organist
Praise Ye the Father.....	Gounod
Choral Choir.	
Trio, Lift Thine Eyes (Elijah).....	Mendelssohn
Misses Wilson, McMillin and Freitag.	
Jerusalem.....	Parker
Choral Choir.	
Duet, Prayer of the Wanderer.....	Conde
Miss Freitag and Mr. Williams.	
Gloria, Mozart's Twelfth Mass.....	Mozart
Choral Choir.	
Carl Sawvell, director.	

In Lancaster recently Fritz Scheel, of pleasant memory to San Franciscans, was too ill to conduct his concert, and August Rodemann, his flutist, conducted in his stead.

Mr. Rodemann will be well remembered by musicians and the public in general in Frisco, as he sojourned among us for one pleasant winter, and won many golden opinions for his thorough work as an artist. The scope here was, however, too small for a man of his breadth of understanding, so he has left us for more profitable fields of musical work. His friends in this city will be glad to hear what he is doing.

At the formal installation of the new minister of the Unitarian Church of Alameda, Mr. Haskell, a special program of music was given under the direction of Miss Elizabeth Westgate, the organist and choir master. The soloists were Mrs. Grace Davis Northrup, soprano; D. M. Lawrence, tenor; J. de P. Teller, first bass, and H. L. Perry, second bass, assisted by a large chorus choir.

MRS. A. WEDMORE JONES.

The Penalty of Fame.

Is a man great when he is satirized in London Punch or is he simply unfortunate? The soporific joke paper has printed some verses about Richard Strauss. They are reprinted herewith, and the reader must draw his own deductions:

Great anarchy, whose truculent numbers,
Abounding in Donner and Blitz,
Have startled the sane from their slumbers,
And frightened thy foes into fits;
All hail! O ineffable hero,
Of stature so terribly tall,
Ev'ry other composer from Nero
To Sousa looks small!

Our innocent fathers, adoring
The simple Handelian theme,
Knew not that elaborate scoring
All absence of charm could redeem.
But the epoch of Hallés and Hullahs
Is long irretrievably flown,
And the maddest of musical Mullahs
Is monarch alone.

Beguiled by the obsolete fiction
That art was intended to please,
We cherished the crazy conviction
That discord was kin to disease;
Now spurning the base and insidious
And honeyed allurements of Tune,
We welcome at last in the Hideos
Art's ultimate boon.

We are faint with insatiate hunger
For food that is racy and rank;
O ransom us, Richard the Younger,
From life that is blameless and blank!
Breathe on us the blast of the blizzard,
Pour poisonous drugs in our cup,
Stick pins in us, down to the gizzard
And makes us sit up!

Too long have we slavishly swallowed
Mild Mendelssohn's saccharine psalms,
Too long have contentedly followed
The footsteps of Wagner and Brahms.
O free us from all that is formal,
O banish the ways that are plain,
Eliminate all that is normal,
And make us insane.

We are cloyed with the cult of the Russian,
We are sick of the simple, the bland;
We long for persistent percussion,
For brass that is grewsomely grand.
O teach us that discord is duty,
That Melody maketh for sin,
Come down and redeem us from beauty,
Great despots of din!

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HEERMANN-BURMEISTER RECITAL.

THE program for the recital by Hugo Heermann, violinist, and Richard Burmeister, pianist, at Mendelssohn Hall, on Saturday afternoon, was made up as follows:

Sonata, Kreutzer.....Beethoven
Sarabande and Double.....Bach
Praeludium.....Bach
(For violin alone.)

Scherzo, B minor.....Chopin
Nocturne, B minor.....Chopin
Fantaisie.....Chopin
Gartenmelodie.....Schumann
At the Fountain.....Schumann
Nocturne, E major.....Ernst

According to a note in the program, Mr. Burmeister was suffering from a severe cold. This may account in part for the restlessness of his Beethoven reading. The piano part lacked distinction and dignity. Professor Heermann was far from restless. He early dropped into a convenient mode of doing things, and the rhythms and phrases were fitted arbitrarily to the exigencies of his bowing. Thus, when an arpeggio was too long to be played in perfect time with the piano, the last few notes were calmly swallowed up, and nobody inquired as to their whereabouts. Advertised as a foremost exponent of the classics and known as an ardent Joachim disciple, Professor Heermann might find it difficult to justify his constant "sliding" in the slow movement of the A major Sonata. This is a violation of style barred by academical musicians in the works of Bach and Beethoven. Prof. Dr. Joachim does not allow the device in his classes. He calls it "rutschen," and in his eyes than it only murder in the first degree is a worse crime. Professor Heermann uses the devitalized wrist spiccato practiced and preached by Prof. Dr. Joachim. This looks pretty, but it is productive neither of speed nor of tonal volume. In the last movement this slow spiccato caused Professor Heermann to lose a beat at every return of the first subject. If these slight retardations were deliberate, they are out of taste, for Beethoven does not indicate them in his score.

We have several times pointed out the inefficiency of Prof. Dr. Joachim's style of bowing. It can be employed with effect only by himself, for he has (or had) an unusually long forearm and an exceptionally powerful wrist. Bowing on the violin is much like fingering on the piano. Every player must adapt the standard system more or less to his own individual needs. This was again illustrated in the famous spiccato variation of the last movement in the "Kreutzer" Sonata. Here Professor Heermann dropped more notes by the board, and in consequence found it difficult to retain the strict rhythm. It was, taken altogether, as dry and conventional a performance of the great sonata as we may ever expect to hear from two artists of renown.

The Bach solos, from the unaccompanied sonatas in B minor and E major, were done in rugged German fashion, choppy in phrasing, unemotional in delivery and very uncertain in intonation. The spirited "Prélude" needs an infallible left hand and a deft right arm. Let us forget, it would be well to mention here the names of Kubelik and Kreisler.

Mr. Burmeister played the Chopin numbers with true musicianly insight, with rare taste in tone and pedaling, and with temperament real and refreshing. His technique lacked in accuracy, however. A pianist of his stamp should not be floored by the troublesome high E in the Scherzo and the mischievous G in the Fantaisie—two notes that have for decades made miserable the lives of lesser players. In the Scherzo (middle part) Mr. Bur-

meister could well have made use of the abbreviation indicated by Chopin himself.

The trifles at the end of the program were played by Professor Heermann with confidence and finish. Both the recital givers were rewarded with liberal applause and enthusiastic recalls.

JULIAN WALKER PRAISED.

JULIAN WALKER, the basso, who is one of the most admired of our singers, has been busy all the season, and his work has commanded the praise of critics and awakened the enthusiasm of audiences.

Herewith are reproduced some recent newspaper notices touching Mr. Walker's singing:

Probably the strongest trio of artists ever brought to this city. Mr. Walker, who had the role of Peter the Hermit, imbued the dramatic portions of his music with real warmth and eloquence. He made a dignified impression with his fine voice, well adapted to the music and the ardent energy of his singing. Mr. Walker gave a rendering of "Yes, He Wills It," and "Father from a Distant Land" that was marked by intelligence and refinement. Solemn it was throughout, and the prayer was invested with just the proper suggestion of spiritual sentiment.—Troy Record.

Mr. Walker has been heard in Troy before, and the audience knew what to expect from his finely modulated voice. In every phrase he revealed the method of an educated singer. He was recalled three times to bow his acknowledgments for the hearty applause which his efforts provoked. Besides singing three songs, he took the part of Hermit in "The Crusaders" (Gade). Mr. Walker sang the part with dignity, admirable diction and finished style. Had the role of Peter been written for him it could not have better suited his voice. He was at his best in the beautiful solos toward the close, with the splendid support of the chorus.—Troy Daily Press.

The work of Mr. Walker met fully the requirements of the cantata, "The Crusaders," and the approval and favor of Trojan music lovers. Mr. Walker interprets his selections with exceeding intelligence, and in melodious and well-toned voice. His work throughout was literally faultless. Mr. Walker's first two selections of Sinding and Chadwick were sung in smooth and fervent voice, the third, a song of Cowen's, was martial and rollicking in character and gave scope for his bass vocal strength. The Hermit's song (in the cantata) of encouragement was rendered by Mr. Walker in a voice persuasive in its devotion and equal to any other of his work during the evening. Part one closed with a prayerful solo and chorus that enraptured the audience with its pure pianissimo.—Troy Times.

Kingsley Organ Recital.

THE fifth and last of the series of organ recitals by Bruce G. Kingsley, Mus. Bac., A. R. C. O., at Second Church of Christ, Scientist, Sixty-eighth street and Central Park West, takes place to-morrow (Thursday) evening at 8.30 o'clock, with this program:

Fantaisie in F minor.....Mozart
Adagio ("Scotch" Symphony).....Mendelssohn
Toccata and Fugue in D minor (by request).....Bach
Minuet.....Grieg
Albumbblatt.....Grieg
Overture, Rosamunde.....Schubert
Serenade.....Pierne
Prelude, Tristan and Isolde.....Wagner
Overture, Die Meistersinger.....Wagner

The Fatal 13.

IT is reported from St. Louis that during the brief married life of Mr. and Mrs. William Paull—he was that leading baritone of Mr. Savage's grand opera who fell from a hotel window and was killed—the number 13 had been frequently apparent. It was on February 13 that he met his death. The benefit for his widow began at 2:13 o'clock and ended at 5:13; thirteen extra chairs were set in the orchestra and the net receipts were \$1,313. The bride's journey to her wedding from Australia was virtually 13,000 miles.

A SUCCESSFUL SOPRANO.

AMONG the popular Chicago singers not many have fulfilled a larger number of successful engagements during the past winter than Mrs. Adah Markland Sheffield. From a great number of recent press notices we select the following, as showing the enthusiasm with which Mrs. Sheffield has been received:

Mrs. Sheffield, the soprano, delighted the audience with her charming rendition of "Four Leaf Clover" and "When Celia Sings." In the aria from "Queen of Sheba" her voice was even throughout its range, the high tones being especially pleasing. She was obliged to respond to several recalls.

Seldom do we hear such blending of voices as the duet singing by Mrs. Sheffield and Miss Crawford. They presented a charming appearance and won the hearts of the people by their cheerful response to the many recalls.—The Leader, Barberton, Ohio, February 20, 1903.

The concert Saturday evening by Mr. Seeböck and Mrs. Sheffield, under the auspices of the entertainment committee of the Woman's Club, was well attended, and a success in every way. * * * Mrs. Sheffield was also very pleasing. Her naturally fine voice has been well developed, and that fact, with her charming appearance, makes her a favorite wherever she is heard. The selections of both artists were particularly fine. The Woman's Club has made a decided success of their entertainments since the organization of the club, and this scores one more in their favor.—Evening Democrat, Kankakee, Ill., February 16.

The soprano, Mrs. Sheffield, displayed a charming presence, a fresh voice, well trained, with warmth of temperament and of good quality. She was compelled to respond to an encore after every number.—Barberton (Ohio) News, February 20.

Mrs. Sheffield shared with Miss Crawford the honors of the evening, and many were inclined to make the applause after her selections just a little more marked than for any other artist of the evening. Mrs. Sheffield sang herself into the favor of the audience with her first number, and each successive selection served to increase the enthusiasm with which she was applauded. As in the case of Miss Crawford, there was in her execution a correctness in breathing, tone location and throat relaxation that made her singing seem easy and perfectly natural, features which distinguished her performance from that of the ordinary concert singer. The selections rendered ranged from a grand opera aria to the melody, "Swanee River," given in response to an encore. Especially delightful were the "Fairy Lullaby," soft and full of melody, and "When Celia Sings."—Newton (Kan.) Republican, November 28, 1902.

Mrs. Sheffield's personality is attractive, reminding one very strikingly of our beloved Mrs. Bellamy. She has no objectionable mannerism but interprets each song as the spirit of it demands; sometimes singing tenderly, with much sweetness and even pathos; again in playful mood, with laughter as well as music in her voice, and again without effort, executing difficult passages and displaying the perfect self control of the true artist.—Kankakee (Ill.) Gazette, February 16.

A large audience greeted Mr. Seeböck and Mrs. Sheffield at Huling Hall Saturday night, and enjoyed one of the finest concerts given here in several years.—Kankakee Daily Times, February 16.

Mrs. Ada M. Sheffield proved a distinctly charming substitute from Mrs. Grace van Valkenburgh, who was unable to fill the engagement. Mrs. Sheffield is recognized as one of the leading sopranos in Chicago musical circles, and her Freeport audience accorded warmly in praising the beauties of her voice.—Freeport (Ill.) Democrat, December 28, 1902.

Mrs. Sheffield's beautiful soprano voice and charming personality captured the audience at once. The aria from "Queen of Sheba," by Gounod, was her most important number. She also sang "When Celia Sings," "Four Leaf Clover," and several other charming songs, and was obliged to respond to repeated recalls.—Akron (Ohio) Beacon, February 19.

Miss Sheffield, the soprano, who has a charming voice and sang delightfully.—Pueblo (Col.) Chieftain.

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A QUESTION that vexes the musical gossips is whether after his marriage Jan Kubelik will play first or second fiddle.

RICHARD STRAUSS will not direct opera here next season, but he has been signed to conduct twenty orchestral concerts in the United States during March and April, 1904. This is the best piece of news that musical America has had for many a day.

THE season of the Worcester (Mass.) Musical Festival is to be made shorter, five concerts to be given instead of seven. In making this change the management is actuated by the necessity of more rehearsals for the chorus with the orchestra, so that the work done may be of the best.

IT is stated that the contract between the Conried Opera Company and the Board of Directors of the Metropolitan Realty Company for the lease of the Opera House for the purpose of giving opera has not yet been signed, and that there are certain stipulations of such a nature that time is required before they can be sufficiently sifted to bring about an agreement. This will not delay matters much, as it is generally expected that the terms will be complied with.

A CORRESPONDENT asks why THE MUSICAL COURIER does not take a hand in the "discussion raging over Tschaiowsky's works," and "settle this vexed question once for all." We are not aware that any such foolish discussion is "raging." Posterity will firmly fix the worth of Peter Iljitch Tschaiowsky's musical legacy. In the meantime the highest tribunal of all, the voice of the people, acclaims with no uncertain emphasis the mighty genius of the man, and more than hints at the ultimate verdict of posterity.

THIS is a small table of how the composers were represented during the present Grau season of opera:

Composer.	Number of Operas.	Total Number of Presentations.
Wagner	8	27
Verdi	7	21
Mozart	3	4
Gounod	2	9
Meyerbeer	2	7
Puccini	2	7
Donizetti	2	7
Leoncavallo	1	6
Rossini	1	3
Bizet	1	3
Mancinelli	1	2
Smyth	1	2
Mascagni	1	1
Totals.....	32	99

It will be seen that operas by American composers are both numerous and varied.

THE music reporter of the New York Tribune makes a savage attack on Miss Smyth's opera, "Der Wald," produced here last week. Unlike Paderewski's "Manru," Miss Smyth's work was given in German, hence no English translation of the libretto was needed. Next time Miss Smyth comes here with a new opera she should know better. She will then undoubtedly engage the Tribune reporter as the translator of her libretto, the Sun reporter as her collaborator and lecturer, and the Staats-Zeitung reporter as the adapter for the piano of the popular solo numbers. Miss Smyth has displayed not a little executive ability here, and we are surprised at her oversight. However, she knows now.

IN his "programmatical coincidences of thematic annotations" for the latest Philharmonic concert, the music reporter of the New York Tribune says of the familiar Saint-Saëns Concerto in G minor: "In a way, this composition gives the impression of being a concerto without a first movement.

SOME POINTS

FOR PERUSAL.

There are few concertos with the full symphonic succession of opening allegro, slow movement, scherzo and finale; but there are fewer still, if any, outside of this, in which abbreviation is accomplished by the elimination of the customary opening movement. Here it is done, however, and if explanation were sought it might be found in the peculiar effectiveness of the opening Andante Sostenuto."

Has an intelligent reader ever been asked to struggle through more rapid fudge than the foregoing? This annotator can seemingly make his mental barrenness flow on forever like the famous "mighty tide of ditch water."

In the first place, to whom does the Saint-Saëns work give the impression of being "a concerto without a first movement? To us that andante sostenuto always seemed like a very beautiful and very effective first movement. Several other persons, too, of whom we made a point to inquire, agree with our own humble opinion. If the concerto does not open with a first movement, with what then does it open? With the last movement? Perhaps the Tribune reporter does not know the difference between the first and last movement of a concerto whose melodies every accomplished musical amateur could whistle from memory.

Furthermore, if there are "few" concertos "with the full symphonic succession"—four movements—we would be grateful were the reporter to furnish us the names of their composers. Perhaps our readers might assist in this search for four movement concertos, and thus help swell the interesting list.

"But there are fewer still, * * * in which abbreviation is accomplished by the elimination of the customary opening movement." What in the name of confusion does this mean? Do composers abbreviate concertos by eliminating movements? Liszt, d'Albert and other modern writers of piano concertos formed their works in one movement. Were they merely trying to "accomplish abbreviation"? On the same principle, then, a concerto with no movement—in other words one that had never been written—would be the shortest of all. Is that what we are to understand, Mr. Annotator?

"* * * if explanation were sought it might be found in the peculiar effectiveness of the opening Andante Sostenuto." There you are! There is the explanation. And is it not quite as lucid as it is logical? Could you wish for anything more self evident, truthful and perspicacious?

It is cheerful indeed to think that the infantile musical public of New York must swallow such programmatical pap. How long will such nonsense endure!

In another portion of his "Synopsis of Compositions" this instructor writes: "The broad theme announced at the outset of the Introduction, strongly suggestive of the motto of Schumann's B flat Symphony—" * * *

This reminds us of the well known Brahms tale. After his C minor Symphony had been published the whole world talked of the resemblance between a theme of Beethoven's Ninth Symphony and the main subject of the last movement in Brahms' C minor work. Several years later a musician met the great composer and complimented him on this particular symphony. "It is great, very great," said the musician; "but in the last movement you remind one strongly of Beethoven's—" "Great Heavens," roared Brahms, "is it possible that the world contains one ass who has not discovered that resemblance until now?"

THE music reporter of the New York Staats-Zeitung has the pianistic bee in his bonnet. This is not in itself reprehensible, but for the reporter it is most unfortunate. Noted as an intolerant critic of those who make their living by public per-

THE CRITIC'S THORNY PATH.

formances on the piano, occasionally this gentleman descends into the concert arena, challenges comparison with his victims, and invites the criticism of his colleagues, the other music reporters of the New York daily newspapers. Our versatile friend's ambition has led him also into more remote territory, notably Philadelphia, Wilkesbarre and Boston, and if he has not come back from those places covered with glory, at least he has achieved a certain degree of notoriety—by no stretch of the imagination could it be called fame. Ridiculed by the discerning Wilkesbarre critics, abused by the commentators of Philadelphia, and damned with the faintest of praise in Boston, the pianistic career of the reporter has thus far been persevering and picturesque.

Last week a local quartet gave a concert here at which the pianist reporter was engaged to play the piano part in a new quintet. Earlier in the season, after the first concert by the quartet, this same reporter had passed severe strictures in the New York Staats-Zeitung on the playing of the organization. He told them among other things that they had best pass by Borodine and Schumann, and confine themselves to the easier quartets of Beethoven; that they played out of tune; and that the leader plainly showed the lack of sufficient rehearsing in the Rubinstein Sonata, op. 13, for piano and violin.

Quick to learn the lesson thus preached, the quartet immediately engaged the pianist reporter for its last concert of the season. This may seem to be a somewhat cavalier manner in which to procure an engagement, but it has been shown this winter that such dealings are absolutely legitimate from a business point of view. The critic that keeps a pianist out of an engagement by taking it himself is acting strictly within his rights and purely in a business-like way. It is a commercial proposition, and it is a fair and honorable one.

The only hitch in the whole proceeding came when the pianist-composer read his papers next morning. Of course he expected the unqualified and unanimous praise of his colleagues.

Presumably the editor of the Staats-Zeitung had forbidden the pianist reporter to write a good notice of himself in his own columns. Or perhaps another reporter was sent to the concert and feared to tell what he really heard. At any rate, the Staats-Zeitung merely printed the program of the concert, and eloquently refrained from all comment. This was a bitter blow for the quartet. However, speculation has ever been a most uncertain form of profit.

The New York Herald had nothing to say about the pianist, neither did the Sun. The ringleader of the reporters wriggled himself out of an embarrassing position by writing in the Tribune that the pianist "was evidently in love with the music!"

Of what were these reporters afraid—or ashamed? Why not express the opinions with which they are usually so free when a real pianist plays? Of course this silence can be construed to mean only one thing. The verdict is severe, but just. However, our contention is that the truth should have been told, the whole truth, and nothing but the truth, hard as it would have been for the pianist-reporter to bear and rudely as his friendship for his critics might have been jarred. There is an old proverb in German about the boy who once told a lie. He was never believed thereafter. And is not suppression of the truth a recognized form of lie?

These reporters arrogate to themselves the right to discourage from a public career those pianists who reveal no natural ability. Why was this prerogative not exercised on this occasion? Perhaps because the Staats-Zeitung reporter could then turn about and easily show how little fitted is the re-

porter of the Tribune to lecture on Beethoven and to annotate Philharmonic programs, and how grandly gifted is the reporter of the Sun in all matters relating to the sailing of an oyster sloop, or the proper rigging of a Board of Health scow.

THE MUSICAL COURIER will never tire of pointing out these things, and judging by the hundreds of commendatory letters received in this office, our readers will never tire of having certain things pointed out to them.

"Trusts are all right," says President Roosevelt, "but the public must be allowed to look behind the scenes."

ONE of the male stars at the Metropolitan Opera House receiving a very large salary compared to what he has been receiving in Europe recently stated that under no conditions would he sign with the Conried Company for any less than he is at present receiving from the Grau Company.

THE OPERA STARS.

"What will you then do should the Conried management refuse your terms? You could not get one-half on any operatic stage in Europe," and as this star was talking to a man who understood the situation—an artist himself, who is thoroughly conversant with the operatic stage in London and Europe—there could be no quibbling. The star concluded that he would have to return to Europe at the usual rates.

That is the situation in the operatic field at present. The singers, the stars, who have been drawing \$500 a night here have been in the habit of receiving 500 francs a night on the Continent. Those who have been receiving \$1,200 and \$1,500 a night here have been in the habit of receiving 1,000 francs in Europe, and then only with a limited number of engagements, and not 40, 50, 60 and 100 as they have had them here in one season, and often more than 100—120 even. An artist receiving on the operatic stage in Europe 500 francs a night would sing during the year probably 30 times, at the utmost 40. The question then arises, how will the new management at the Metropolitan Opera House affect the prices of singers in Europe, and the prices of artists for the concert market in the United States? Jean de Reszké received in this country \$2,500 a night and 25 per cent. of all receipts above \$6,000. A house with receipts of \$10,000 represented \$3,250 for de Reszké, and it was for that reason that Calvé, when she sang with him in "Carmen," refused to sing at her fixed price, stating that she was drawing all this additional money for the benefit of de Reszké. It was for that reason also that Grau frequently cast cheap tenors with her, ascertaining at the same time that the public was anxious to hear Calvé, for the receipts did not fall off to any extent. This was, therefore, a salary of some 12,000 to 15,000 francs or more a night, and as a speculation for the opera management it was an excellent move, for Jean de Reszké was worth it. Certainly, for the management he was worth it, financially, and he was worth it to himself. We see now that he must spare himself if he wishes to sing, and every singer should therefore receive a large salary in view of the unavoidable approach of that time when his singing must cease through the imperative laws of Nature. There is no cause to oppose the high salary system except for the reason that it demoralizes the operatic standard, that it makes the opera merely a medium for hearing the great singers in their roles, that it destroys the unity of the dramatic action, that it interferes with the opera itself as an art structure, and that it is essentially inartistic and helps to degrade the character of the work, and it is for these reasons that THE MUSICAL COURIER has been opposing it, in addition to another and very significant reason; namely, it represented a concentrated opposition of the foreign artist to any American singer, and as long as American singers can get no opportunities on the

operatic stage here we will not have any American singers of any consequence, because there will be no opportunity for development.

None of these foreign singers could have succeeded had they not had sufficient encouragement and opportunity for development in their own country at the time when this was necessary for them to make a career. A career on the grand opera stage is closed to the American singer here because the whole machinery is in the hands of these high priced foreigners, or of those Americans who only live here temporarily during the operatic season, and who are actually residents of Europe, such as, for example, Mme. Emma Eames, who is a resident of Paris and Italy, and of others not necessary to mention. It will be seen that if they are not engaged for the opera in this country that they will not come here, that they will not live here, or spend any time or money here, and that they are entirely out of touch with the nation. They are to all intents and purposes foreign residents and not Americans. We are speaking of American artists that are living here, for instance, like Mr. Mansfield, who is a resident of the United States; like Theodore Thomas, who is a resident of the United States, and hundreds of others who reside here, and are identified with the musical development of the country.

If the Conried management, therefore, refuses these high salaries, or refuses to take such stars as have been singing, or expect to sing, in the Metropolitan at the high prices which have prevailed, the stars will have to remain in Europe and accept the low European figures, with the anticipation that a demand for them may be created here during a hiatus of a year or a season or two, or they will be compelled to come here at a lower salary. At a lower salary than they are now receiving they certainly would not be doing as well as they are now doing, because there will be no incentive for them. It has been noticed during these last few weeks, since the Grau management has been known to have a successor, that their performances have been lackadaisical and indifferent. There was a performance last week in the Metropolitan Opera House during which a prima donna in a tragic role actually laughed a number of times, not to friends in the boxes, but actually laughed to those on the stage. It was absurd; it was ridiculous. The manner in which that opera was given was a farce. Under the Conried management these artists will not be permitted to laugh or to "guy" one another, as we call it, on the vaudeville stage. Therefore, with less salaries and no opportunity for "guying" and with strict rules there will be a great difficulty to maintain any satisfactory relations with the stars.

It will be seen, therefore, that the change of management in the Metropolitan will carry with it a great many results, direct and indirect, that will affect the stars, that will affect the opera, and that will affect the Metropolitan Opera House Company, as well as the public, and also the musicians. It will also affect the European operatic market, for there is a European operatic market. It has no representative bourse, but there are a great many little offices where these negotiations take place and where the artists, through an agent or commissioner, negotiate with a manager of an opera, and in those centres—the hotbed of musical corruption—there will be gnashing of teeth and clenching of hands, for Grau offered through these agencies the outlet here for every sensational voice. If Mr. Conried will put Americans on the stage and help to encourage American composers he will be the means of giving to the musical and artistic life of this country an impetus such as it never had before. There may be composers in the United States just as competent as Miss Smyth, who can write just as beautiful a little work as "Der Wald." It is not necessary for every composer to be a Beethoven, a Bizet or a Richard Wagner, or a Verdi. There are many opportunities this side of the colossal, and the American composer should have his chance to compete.

The Critic's Opportunity.

How the Thing Is Manufactured.

TWENTIETH PAPER.

THE RAW MATERIAL.

THE careful student of the daily newspapers has during the last fortnight enjoyed a rare opportunity. The Evening World has given a most valuable object lesson, showing how critics are manufactured from raw material, and for the purpose of illustration the gem resulting from the experiment is given in full:

The disagreeable weather did not dampen the enthusiasm of the large gathering of music lovers who attended the sixth concert of the Mendelssohn Trio Club, given at the Hotel Majestic yesterday afternoon. From the technical standpoint the concert was the finest yet given by the club, and the appreciation of the audience was shown by the repeated encores.

In the opening Trio, op. 42, by Gade, the harmonious blending of violin, violoncello and piano was noticeably beautiful, Victor Sorlin's excellent technic on the 'cello and Alexander Saslawsky's delicate handling of the violin modulating in perfect harmony with the piano of Charles Gilbert Spross. In the second movement—the scherzo, allegro molto vivace—the piano work was exceptionally well executed.

The concluding Trio, op. 51, by Schum, gave opportunity for a variety of sentiments, and in the first movement—the poco allegro e molto tranquillo—the technic and harmony of the three blending instruments was most artistic. The second movement—the scherzo allegro molto agitato—was perhaps the most warmly received number on the program, the lively movements bringing out exceptionally fine points.

A number which was most highly appreciated was the piano solos by Mr. Spross, Rachmaninoff's Prelude, Sinding's "Frühlingsrauschen" and Reinhold's Impromptu being followed by an encore which the incessant applause of the audience demanded. Mr. Spross' playing is a remarkable blending of artistic interpretation and excellent technic, and his selections yesterday afternoon were well chosen.

Miss Melanie Guttman, who assisted the Mendelssohn Trio Club, possesses a soprano voice of unusual flexibility and power, and her singing of three German songs by Goldman, Schubert and Tschaiikowsky was a most attractive feature of the program. Henry M. Barenblatt, tenor, also assisted.

A cursory glance at the above is sufficient to show that in this case the critic was pulled a little too green, and that he did not ripen sufficiently during transportation. He has all the acrid, flavorless and indigestible quality of fruit prematurely shipped, yet he already displays some of the characteristics of the fully developed critic. For instance: He is noncommittal to the last degree. The person who really wishes to know how the Mendelssohn Trio Club played will search this aggregation of sentences in vain. The notice tells nothing, and to this extent at least is strictly *comme il faut*. The unprofessional reader will "sense" the enigmatic character of the oracle which, like the predictions of the ancient sibyls, may mean anything or nothing; will readily apprehend the feeling of insecurity which pervades the lines, and will get a tangible and perhaps abiding impression of something that is not altogether satisfactory; but it takes a person of experience to appreciate fully the trepidation which breathes through this careful comment, guarded to the point of rigidity. Note how the young man avoids detail; how desperately he clings to the program, sailing as close to shore as possible; his anxiety to describe each movement in the exact language of the program; a language that is at once highly technical, official and safe.

There is one thing for which the metropolis will remain under obligations to the Young Person. He

has discovered the Mendelssohn Trio Club, and has been bold enough to give it encouragement on his own responsibility. It is a thousand pities that these characteristics, the enterprise that discovers and the courage that proclaims conviction, should be precisely the qualities that militate against his success in this particular corner of the vineyard. It is indeed unfortunate that this attitude toward the organization which seems to have so distinguished itself at the Hotel Majestic should, in the face of inclement conditions, in the same moment, prove the generosity of his nature and disqualify him for the office of metropolitan criticism, the most profitable occupation in the whole country; not only on account of the salary it commands but on account of the fat perquisites that attend it at every step as the genii in a fairy tale wait upon the magician.

This sudden giving way to enthusiasm unsupported by the encyclopedia shows not only a lack of experience but a fatal lack of the power to recognize the principle upon which metropolitan criticism rests. Undoubtedly the Young Person has enterprise and that gift of inestimable value in daily journalism—the nose for news; but he lacks the lurid and ravening imagination upon which the critic is compelled to draw for all data not included in the encyclopedias, and is a stranger to the vocabulary of criticism; that marvelous language, partially obsolete, partially archaic, occasionally frankly foreign, always polyglot and wildly weird, in which alone the views of the critic appear to find adequate expression.

His use of the verb without regard to number and person displays an unusual aptitude for acquiring this remarkable medium, and he gives evidence of a knowledge of his needs by seizing instantly upon the few fragments of speech from the land of the bel canto that fall in his way, and spreading them over as much space as they can, by careful economy, be made to occupy; but one feels that he does not know his d'Annunzio and shudders to think that he may never have heard of Verlaine. There is no "fragrance" of Ibsen or Maeterlinck clinging to his literary vesture, and it is painfully apparent that Tolstoy, that mighty genius who wrote the annotated program to the "Kreutzer Sonata," is to him a "veiled presence" by no means "infinitely clear." We perceive at a glance that the education of this enterprising Young Person is in the incipient stage; but this is a minor consideration. The chief obstacle to his success is that while he has courage of a certain sort he lacks the devilish recklessness, the intellectual and moral abandon of the truly great. He should return to the home of his boyhood at once before the bloom of his beauty and his innocence is entirely dissipated. New York is no place for him.

It is probably not his fault that he has served to point a moral. He, of course, had no suspicion on leaving home that greatness was to be thrust upon him through the instrumentality of the Mendelssohn Trio Club, but Destiny is nothing if not a practical joker. She is no respecter of persons, neither is she to be withstood. The demand for raw material was imperative, and he fell a victim to that demand. The eye readily visualizes the figure of the Young Person, his gaze focused on the "back of beyond," as is the custom of those bred in the open, his gar-

ments exhaling the refreshing odors of sassafras and pennyroyal as he moved. He had come to town over night, and had risen early for the purpose of taking in the metropolis. He had only just finished doing the Waldorf-Astoria and the office of J. P. Morgan when he was sighted by the vigilant and enterprising spirit which presides over the destinies of the Evening World. The editor had also risen betimes, for there were things doing. The Mendelssohn Trio Club was to play in the evening, and his need was great. Poised aloft on the glittering dome which, however popular opinion may veer in the direction of Bedloe's Island, is the real symbol of Liberty Enlightening New York, a lariat in one hand and a field glass in the other he anxiously scanned the welkin. The editor waited, the Young Person, following his star, came, the lariat fell, and Destiny was accomplished.

THE FINISHED PRODUCT.

It is most instructive to turn from this lipping utterance of the tyro to the work of the finished product; for the survey of both, side by side, reveals fully the fact that, while the young idea may take any direction, it is impossible for the mind long accustomed to run in a single groove to get out of that groove or even to see beyond it.

On Sunday, March 8, the critic of the Tribune prints in his department the following letters:

To The Editor of the Tribune:

SIR—I have read with interest the criticism in your issue of the 27th inst. of the performance by the Brooklyn Oratorio Society of the Henschel Requiem at the Metropolitan Opera House. It would seem that, without intending to be unjust, the criticism given of the work of the chorus was extremely unfair. In proof of this, and in justice to the Brooklyn chorus, perhaps you will kindly publish the inclosed letter, which was written to me, the conductor of the society, by the composer of the Requiem, who conducted the performance. Yours respectfully,

WALTER HENRY HALL.

HOTEL NORMANDIE, February 27, 1903.

MY DEAR MR. HALL—I fear I have not expressed my thanks half well enough for all the trouble you have taken with my work. The excellent result must, I am sure, have been as gratifying to you as it certainly was to me. Light and shade, rhythm, feeling, precision—it was all there, and I am only sorry the acoustic properties of the house for choral performances on the stage prevented the chorus to be heard to its fullest advantage and being appreciated accordingly. Please present my best compliments and greetings to the members of your excellent chorus—not to forget the boys—at your next meeting, and assure them of my high esteem. With kind regards, very truly yours.

GEO. HENSCHEL.

The critic answers these letters publicly to the extent of a quarter of a column, which serves to show that nothing has been gained by the writers of the two letters; that it is never worth while to "talk back" to a critic; for the critics, having what is known in military parlance as the "inside lines of communication," must always have the advantage of those on the outside. When a complaint, defense, or correction, comes into a newspaper office it is turned over to the head of the department that called it forth. The critic has the last word, and he may be relied upon to make the best of the opportunity, according to his lights. Thus the last state of the objector is worse than the first. If the protest of a private individual, one who is not paid for airing his views in print, is unanswerable the critic who happens to be on the wrong side of the argument simply drops the communication into the waste basket and no more is heard of it. If, on the contrary, it gives the critic a chance to pat himself on the back, or to make his adversary appear ridiculous, he seizes upon it with glee, prints it in full, or in part, as may best serve his own ends, and flings himself abroad upon the adjacent space in a manner which, to borrow the highly colored phraseology of the critic of the Sun, is at once "copious" and "plethoric." These annotations may or may not accomplish the critic's purpose, but they are always profitable for instruction from one point of view or another.

The critic of the Tribune says: "The criticism of

the Tribune was neither unjust nor unfair; it may be left to stand against Mr. Henschel's without appeal to the corroborative testimony of other newspapers, because it has the quality of disinterestedness, which Mr. Henschel's lacks. It was the composer's heart's desire to conduct a performance of his work in New York, and the concert for the benefit of the Ethical Culture Societies gratified it. Mr. Henschel was not a good critic under the circumstances, to say the least. If the performance really reflected his notions of nuance, rhythm, feeling and precision in choral work we can only wonder at his standard."

Whether the pen be mightier than the sword or not it is certain that it is the more dangerous weapon of the two to the person using it. Note carefully the disqualification which the critic of the Tribune urges against Mr. Henschel as a critic of the performance of the Brooklyn Oratorio Society, and you will see the reflex action of the instrument of criticism in full force.

Why was not Mr. Henschel a good critic under the circumstances? What were the circumstances which disqualified him in this instance, seeing that the critic of the Tribune admits in a preceding paragraph that as a composer Mr. Henschel has been "recognized as an artist of excellent merit"? As such he must be superior as a judge of music to the critic of the Tribune, who is neither a composer nor "recognized as an artist of excellent merit." The critic of the Tribune refused to consider him in the light of an authority in this instance because he is the composer of the "Requiem," and conducted the performance that brought it before the public. The critic of the Tribune is quite right. His position is incontestible; but, this proposition accepted as final, where does it place the critics themselves?

Mr. Henschel's letter was not written for criticism; it was not intended for publication, as the contents show, nor was he in any way responsible for the indiscretion that brought it into the limelight. His opinion was not put forward as a defense of the performance, with a view to influencing the opinions of others; nor was it advanced as a rejoinder to the strictures of the newspapers. If not ignorant of those strictures at the time he displayed excellent taste in ignoring them. He was simply writing to a friend and fellow artist who had assisted him to realize a desire which, according to the critic of the Tribune, he had long entertained. Finally he was not paid for it as criticism. His position was not in the least similar to that of a paid critic, and he should not be judged by that standard. A man has a right to his private opinion, and a perfect right to express that opinion privately, even though others should "wonder at his standard." There are, doubtless, those who occasionally wonder at the standards of the critic of the Tribune, and are at a loss to account for them. A careful analysis of his own argument may be of some assistance explaining them. When a person is accustomed to urging his opinion upon others publicly; when he not only prints it once, but again and again, as in the present instance and in many other instances that might be cited; when he is placed in a position which gives to his utterances a weight they would not have unsupported by the medium through which they circulate, it behooves him to be somewhat guarded in the expression of opinion, and to give evidence of sincerity and an attempt, at least, at unbiased judgment. But what do we find? The critic of the Tribune, together with several of his brother critics, is in a far worse predicament than Mr. Henschel. Undoubtedly Mr. Henschel's comment on the performance of the Brooklyn Oratorio Society had not that "quality of disinterestedness" which, it is claimed, placed the criticism of the Tribune above suspicion, rendering it sufficiently authoritative to stand "without the corroborative testimony of the other newspapers."

It may be that the critic of the Tribune has no affiliations with the Brooklyn Oratorio Society that

would prevent his writing a disinterested criticism of its performance. This may be one of the few things that have escaped him. We can afford to take his word for it. But he has affiliations of a very intimate nature with the Philharmonic Society. Is he then, according to his own standard, a disinterested critic of the work of that society? He is receiving courtesies at the hands of the Philadelphia Orchestra. Will he be a disinterested critic of the work of that orchestra when it comes to New York? The critic of the New York Sun is receiving attentions of a similar nature from the director of the Peabody Conservatory in Baltimore. But the director of the conservatory is also a musician, and should he play in New York will the criticism in the Sun have that very desirable "quality of disinterestedness"? On March 10 Herr Spanuth took part in a concert given by Franz Kaltenborn. As the official critic of the Staats-Zeitung it is the business of Herr Spanuth to pronounce upon this and all similar events. Will his pronouncement be above suspicion?

If one wished to carp the question might be asked, Why are these courtesies extended to the critics in preference to those who might make a better use of the opportunity? Is the critic of the Tribune asked to lecture in Philadelphia or elsewhere because he is especially qualified for the undertaking? Certainly not, as the people who have heard him know. He has no delivery, and the facts he presents are dry and uninteresting to everyone but himself, and are of no practical utility to anyone. Can Herr Spanuth play the piano? Certainly not, if the testimony of Boston and Wilkesbarre is worth anything. Why is he asked to demonstrate anew his lack of versatility? Why is the critic of the Sun called over to Baltimore to lecture on singing, of all things in the world? Does the critic of the Sun sing? Heaven forbid! Can he teach others to sing? He does not even profess to do this. Does he know good singing when he hears it? His criticisms in the Sun and his articles on singing are sufficient proof that he does not; that even those theories which he does not attempt to put into practice are erroneous and hopelessly antiquated. They belong to the vintage of the early nineteenth century. He complains through the columns of the Sun that certain teachers of singing are allowed to air their views through certain musical papers, which papers he considers wholly irresponsible and deleterious in their influence because they permit these conflicting statements to appear. He apparently does not see that the most successful method of exploding a false theory is to print it. If the person who is advocating it gives it publicity voluntarily so much the better, for then no one can assume that he has been misrepresented; and if a person who is posing as an authority writes himself down an ass there will always be someone who is capable of discovering the fact and pointing it out to those who are not capable of seeing it for themselves. At least it may be said that those professed teachers who are hoist by their own petard do not get paid for the space they fill even once, while the critic often gets paid two or three times for remarks that are absolutely worthless from any point of view.

Let us see how it is, for instance, with the critic of the Sun. At the time that he is engaged in lecturing in Baltimore a rumor is current that he is sick and another member of the staff is called upon to do his regular work, that of attending to the opera. In the meantime the critic is drawing his salary, and is also getting paid for his lecture; but how about the substitute? Will there be an appreciable increase in the bulge of his envelope at the end of the week? Certainly not. No newspaper man would accept the hypothesis of increased pay for the substitute, though it were proclaimed by the tongues of men and angels. The substitute's loss is the critic's gain; and as the daily journals of New York appear to be run in the interest of the critics, the substitute would not dream of objecting. The

chances are ten to one that the critic will manage under one pretext or another to print those lectures in the Sun and so get paid for them a third time.

One sees at a glance why the critic of the Sun wishes to lecture. It is a most profitable business for him all round; but why he should be asked to lecture is by no means clear. Is it because people are afraid that if not allowed to lecture he will attempt to sing; or because they fancy that he is less dangerous in the capacity of lecturer than in that of critic? These are burning questions, and should be answered at once without equivocation. In the meantime, apparently without suspecting it, the critic of the Tribune has committed hara-kiri.

HARRY H. FLAGLER, secretary of the Permanent Orchestra Fund Committee, has issued, under date of March 13, a statement in reference to the rejection of the committee's plan by the Philharmonic Society. It follows:

At a meeting held February 28 the Philharmonic Society definitely rejected the plan presented by the committee representing the Permanent Orchestra Fund, and inasmuch as there has been from time to time in the press reference to this matter and comment upon it, the committee begs leave to present the conditions which gave rise to the movement and something of its plan and scope.

The idea of increasing the efficiency of the Philharmonic Orchestra by means of a four year guaranty fund which should be used for the purpose of subsidizing for certain important parts players of greater ability than are at present included in the orchestra emanated from gentlemen closely identified with Philharmonic interests and met with the approval of the president, Mr. Carnegie, who agreed to give \$5,000 of the yearly sum of \$15,000, which it was then desired to raise, on the condition that the members of the orchestra should contribute 5 per cent. of their earnings from the Philharmonic concerts to the fund. It was, however, found difficult to raise the remainder of the amount, and so Mr. Damrosch, who had the matter at heart, approached a number of ladies and gentlemen who take an interest in musical matters in New York and who feel that the formation of a permanent orchestra is near, and proposed that they join forces and by means of the large amount of money which would be at their command establish an orchestra (using the Philharmonic as a nucleus) which would be permanent in the sense that its more important members should be subsidized for the season; that it should meet frequently for rehearsal and should give at least one concert in New York each week.

Such a plan commended itself to those interested in the movement, for it required a much smaller outlay than would be needed for the formation of an entirely new organization; it made use of the excellent material at hand in the Philharmonic Orchestra; and its purpose was to place that orchestra in a position where its scope, usefulness and efficiency should be enlarged, and where it might still continue to guide the taste and to delight the lovers of music as it had done during many of the sixty-one years of its honorable career.

At a meeting held early in January, it was decided that a fund of at least \$25,000 a year for four years should be raised for the purpose set forth above, and that trustees of this fund should be appointed by the subscribers from among their number at a meeting to be held for that purpose.

Within a short time, when it was evident that there would be no difficulty in regard to the financial part of the plan, the committee appointed by the subscribers delegated to Messrs. Samuel Untermyer, John Notman and Harry Harkness Flagler the power of formulating the proposals to be made to the Philharmonic Society. These proposals consisted in the making of such changes in the constitutions and bylaws as would effect the purposes for which the guaranty fund was formed, the most important being the intrusting of the management of the society's affairs, including the selection of the conductor and concertmaster, to a board of directors numbering fifteen, of which board eight should be appointed by the Philharmonic Society from among its members, and seven by the trustees of the fund from among their number, thus securing proper representation in the affairs of the society for those who were advancing the money for its welfare.

Before the idea of bringing together the interests representing a permanent orchestra and those which had at heart the advancement of the Philharmonic Society on present lines had been broached, that society was on the point of altering its bylaws so as to provide for a three year term of conductorship, with the intention of offering the position to Mr. Damrosch. When the larger plan came into being Mr. Damrosch advised the society not to make the change, and when later it developed that the sentiment of the Permanent Orchestra Fund Committee was

in favor of a yearly term for a conductor, he generously eliminated himself as a factor in the negotiations, thinking that the interests of music would be best served by a broad movement, in which the personality of the conductor should not enter. The proposals made to the Philharmonic Society contained no stipulation that Mr. Damrosch should assume the conductorship for even the first year, nor was there any condition by which the movement was bound to him or to any other conductor. There has been so much misapprehension on this point that it is due to Mr. Damrosch that his attitude should be understood.

At a meeting held March 9 the Permanent Orchestra Fund accepted the decision of the Philharmonic Society as final, and it was unanimously agreed that the proposed movement be abandoned. It was voted to cancel the subscriptions already made, which the treasurer had reported to amount to about \$20,000 yearly, and to at once return any moneys which had been paid in. The secretary was instructed to express to Mr. Damrosch the respect and admiration of the committee for his unselfish and broad-minded attitude during the negotiations which had been in progress.

Following is the letter which the secretary was instructed to send to Mr. Damrosch:

NEW YORK, March 10, 1903.

"Mr. Walter Damrosch, 523 Madison Avenue, New York:

DEAR SIR—I have been instructed by the members of the Permanent Orchestra Fund Committee to express to you their appreciation of the spirit of unselfishness and of loyalty to the highest artistic interests which has characterized your attitude during the negotiations which have been in progress between our committee and the Philharmonic Society. We regret that a consolidation of our interests have proved impossible, but we will relinquish the plan we had in view with the greatest respect and admiration for your broad attitude of mind in regard to the undertaking, for your musicianship, and for your devotion to the cause of music in which we are all working. Very truly yours,

"HARRY HARKNESS FLAGLER,

"Secretary Permanent Orchestra Fund Committee."

This truly altruistic conduct of Mr. Damrosch is highly commendable. He worked very hard to secure the subscription, and he endeavored his utmost to change the character of the constitution of the Philharmonic, and he did this all for the good of music in New York City. What more can a community like this ask? Mr. Damrosch offers his services to the Philharmonic as conductor free of charge, and then while he is the conductor of the organization he devotes his time and energies to the welfare of music in New York. A municipality which contains such citizens should be truly proud of itself, and if it were the custom to erect monuments to those who are still living we could suggest a site for one in honor of Mr. Damrosch. There should be no mistake regarding this because it is Mr. W. Damrosch and not Mr. F. Damrosch. Readers of this paper who are not acquainted with the musical affairs of New York City may be under the impression that the Damroschs are one, but the fact remains that they are two, and yet despite this generosity from one the Philharmonic Society refuses to accept it. This old established musical organization which for over 60 years has given to the lovers of music in New York so many programs looks at the offer in an entirely different light, and replies "No" to all this philanthropy and to all this generosity. It casts to the winds the offers so profusely made, and it rejects definitely the gift so unostentatiously offered! Has the Philharmonic Society fallen so low in its estate as to suspect that Mr. Damrosch, after all, was after business?

COMMENTING on the recent benefit performance arranged by Daniel Frohman for the Actors' Home of America, the New York World says:

It wasn't exactly a "Tristan and Isolde" afternoon at the Metropolitan yesterday, nor did "Die Walküre" figure extensively in the festivities of the occasion, but the soubrettes from all the musical comedies on Broadway fairly coined money for the Actors' Home of America, while an audience of nearly 5,000 shrieked with merriment and the music critics drowned their sorrows and mortification at the various Rialto thirst emporiums roundabout."

Is that what the "musical critics" do when they are not reporting music? That explains many things hitherto inexplicable. We shall no longer wonder at their writings.



IT is a rude shock to read what Mendelssohn thought of Liszt's piano playing at a concert in Berlin. In his book, "Characteristics of Artists," Sittard, the Hamburg critic, reprints a letter from Mendelssohn to his friend Ferdinand David, wherein there is expressed no uncertain opinion of the idolized pianist. Writes Mendelssohn: "Liszt has lost most of my respect on account of the inartistic and undignified manner in which he trifles not only with the public—for that alone would not matter (!)—but also with the music that he plays. Works by Beethoven, Bach, Handel and Weber were performed with such utter lack of reverence, so imperfectly, and so unmusically, that I had rather heard them from a good conservatory pupil. Liszt thought nothing of omitting six or seven measures here and there, changing the basses, spoiling the easiest passages by a ridiculously exaggerated fortissimo, and doing so much more similar nonsense that the whole concert was nothing less than a crime against musical art."

It was fortunate for Liszt that he had not to play for a public of Mendelssohns.

Was Liszt joking perhaps? Had he seen the Elijah of Leipsic in a front box at the Singakademie? In those days Liszt was blessed with ebullient spirits, and such a prank would have been exactly to his liking. What a tale for the perfumed salons of Paris! Happy Felix and his arpeggios!

The gentle art of making epigrams—bitter, and glad—is again strongly in vogue. The town is talking of Clyde Fitch's, "Women give and forgive, men get and forget." We all should have liked to write that. There is another man in New York, however, who deserves high rank as an epigrammatist. His name is L. de Vaux Matthewman, and his book is called "Crankisms." On 100 pages there are 100 epigrams, some caustic, others whimsical, none dull, and all delightfully illustrated by Clare Victor Dwiggins. Here are a few extracts, merely to serve as a foretaste:

The Devil is not as black as he is painted. In fact he is more like us than we care to admit. * * *

Men reason; women do not. Woman has no logic, and judging from the use it is to man, is better off without it. * * *

Life is full of golden opportunities for doing what we do not wish to do. * * *

The only compliment which a woman really dislikes is that which is paid to another. * * *

No matter how well we do, we are sure to be anxious to impress upon others that what we have achieved is trifling compared with that of which we are capable. * * *

The man who marries for money is a fool, but rarely as big a fool as he who marries for love. * * *

If women knew themselves as well as they know men, and if men knew women as well as they know themselves—things would be very much as they are. * * *

Laugh, and the world laughs with you; cry, and the world laughs at you. * * *

What a woman admires in a man depends on whether she is married or single. * * *

If other people would only be as reasonable as we are, what a heaven this earth would be. * * *

The knowledge that virtue is its own reward deters many from well doing. * * *

When you have done a man a favor, do not insist too earnestly that it is a mere trifle, or he may take you at your word and not trouble to repay it; which would be very disappointing. * * *

Rafael Joseffy dwells on a high hill in North Tarrytown, and there muses at midnight on the means whereby most easily to impart to others his vast knowledge of piano technic and piano music. This prodigious lore has been given to the world in a volume called "School of Advanced Piano Playing," and on this subject it is the most important treatise ever written. Czerny, Cramer, Clementi, Tausig, Liszt—all these compilers of five finger exercises for unjointing the ten fingers have easily been passed by Joseffy. In his book he provides practical preparation for every technical difficulty that has hitherto existed, and with uncanny omniscience some of his studies seem to presage a fearful form of piano technic yet to come. Certain it appears that the reforms and innovations will be along the lines of rhythmic variety. Chopin first pointed this path and avidly Brahms followed it.

In the chapter, "Rhythmic Studies," Joseffy gives us an idea of what the next great innovator will be like. The Richard Strauss of the piano is about due. We have had no great piano music since Brahms gave us the two books of Paganini Variations and the F minor Sonata.

How would you like to play a passage consisting in the right hand of triplets for the fourth and fifth fingers against even eighth notes for the thumb and second finger; and in the left hand, triplets for the thumb and second fingers, against even eighth notes for the fourth and fifth fingers? That would leave the third finger of both hands unoccupied, would it not? Joseffy hates unoccupied digits, so he lays these third fingers gently on an inconvenient black key, asks you to press down and hold these tones, and with the other eight fingers perform the miracles already described. The effect is exhilarating. You suddenly discover that your fingers do not belong to you, and that they have absolutely no connection with your brain—all scientists and piano doctors to the contrary notwithstanding. You look sadly at the two squirming octopi that serve you as hands, modulate quickly into a Kuhlau sonatina, and play it with passion and with speed.

Joseffy's book is full of these little technical jests.

The best news of all is that at the National Conservatory of Music during May and June Joseffy will have a class of teachers whom he intends to familiarize with the principles of his epoch making "School." This work is Joseffy's best answer to the persons that chide him for preferring the seclusion of North Tarrytown to the tinsel career of a public recital pianist.

Leo E. Haendelman sends some pages of manuscript which he describes as a "free translation from Górki's story, 'The Old Gipsy,' which seems interesting as a description of gipsy choral singing, from the pen of the realist among realists."

Here is the excerpt from Górki's masterful tale: "They sang on the bank, and an unusual song it was. At first began the contralto, singing two or three notes; then followed another voice, with the same tune, and the first passed the second * * * then the third, fourth, fifth, in the same order * * * of a sudden the song from the very beginning, given out by a full male chorus.

"The effect was wondrously original. Each female voice was heard perfectly distinctly—they all seemed like brooklets of so many different colors, rolling down the cliffs, leaping and tinkling, now running into the thick mass of the male voices, now drowned in them, then emerging, overpowering the male voices and soaring up on high afresh one after the other, pure and strong. The melody, too, was

original; the men sang without vibrancy, the mighty tones of their voices somewhat muffled, as though they were telling a sad tale. The female voices hurried on ahead with the same musical story. Their singing rang bell-like, lively, and gay with many a laughing trill."

When and where during his roving life did Maxime Gorki learn to recognize counterpoint when he heard it?

Apropos of this Russian genius, there is appended an anecdote for which the San Francisco Argonaut is willing to take full responsibility:

In Moscow the other day a Russian lady created quite a scene on the street by rushing up to a youthful looking pedestrian and shouting to her husband: "It's Gorki; it's the great Maxime Gorki!" Then, addressing the stranger, she added: "Welcome to Moscow!" and before he was aware of her intentions she had embraced the blushing object of her admiration, meanwhile remarking: "Let me give you a kiss for your last drama. It is immortal, as you will be." In a few moments a crowd collected, not so much to see the great Gorki, but because there was a shrill scream, when the ardent lady was pounced upon by a pretty young woman, who belabored her with her heavy umbrella, punctuating the blows with insulting ejaculations. At last the police took them to the station for explanation, where it was made clear that Maxime Gorki was hundreds of miles distant at the time, and that a well read and enthusiastic married lady had publicly embraced and kissed a strange man, who was walking innocently with his betrothed, thus creating the false impression that she had some right to be thus familiar, and shaking the confidence of his bride.

"Ben trovato," at any rate.

Last week THE MUSICAL COURIER innocently printed a joke credited to the Paris Figaro, about a pianist who is a good Christian, "because his right hand does not know what his left hand does." Immediately this unfortunate item is pounced upon by the alert Rupert Hughes, historian, essayist and playwright, whom nothing musical ever escapes, be it ancient or modern. He sends this characteristic letter:

NEW YORK, March 11, 1903.

Old wine, old friends, old jokes! The enclosed from Figaro via THE MUSICAL COURIER is older than Adam—owski! It was credited to good old Abbé Vogler about 1803, but was then recognized as far older. Perhaps it comes once a century—a sort of night blooming serious century plant.

Hoping to see it again in 2003, I am,

Faithfully yours,

RUPERT HUGHES.

Since Mr. Hughes has touched THE MUSICAL COURIER so deftly with savage glee, we will turn informer and lay out the good old Abbé Vogler. Yes indeed, the gentle Abbé borrowed that hoary quip. We have traced it to the Chinese, Ling Lim (2700 B. C.), whose life was spared only because he afterward invented the chromatic scale of twelve half tones. Sokados of Argos some centuries later set the joke to music, and performed it on his flute at the Pythian games in Delphi. A Huguenot nobleman told the tale to Charles IX in Paris and brought on the dreadful St. Bartholomew massacre. Then came Abbé Vogler's transgression in 1803, and as all the world knows he, too, is dead. There seems to be some dire fatality connected with the telling of that anecdote. Had we any contemporaries we should send it to them.

And speaking of jokes brings us to the subject of Prof. James Sully's "An Essay on Laughter." It is a volume 430 pages in length. Professor Sully says that the peculiar muscular contractions which

are grouped under the name of laughter are provoked by the incongruous, the unaccustomed, and the unexpected juxtaposition of things. The author cites the story of a man arrested by soldiers, who afterward play cards with him in his cell. He cheats and is kicked out, his fellow players quite forgetting that he is their prisoner. Another instance is of two burglars in the dock. One of them repeatedly pokes the other in the ribs as the evidence against the pair proceeds. Suddenly the poked one turns with the protest: "Who are you shoving? I've as much right to be here as you." Music teachers should buy this book and learn how to laugh.

Judge—You claim to be a kleptomaniac by heredity?

Prisoner—Yes, your honor; my father was a composer of comic opera.

LEONARD LIEBLING.

THE FLETCHER MUSIC METHOD.

LAST Wednesday night, in the Institute of Applied Music, No. 212 West Fifty-ninth street, Mrs. Evelyn Fletcher Copp gave a clear exposition of her method of teaching music. She was listened to with the closest attention and unflagging interest by an audience that filled the large parlor in the institute. It can be readily understood that no one is so well qualified to explain this remarkable method as is its originator herself.

Mrs. Copp speaks with fluency and ease, and clothes her thoughts in the choicest language. Her manner is decidedly impressive, and she always holds the exclusive attention of her hearers. Before explaining the many distinctive features of her method Mrs. Copp commented upon the unsatisfactory, unscientific and fruitless systems of musical education which are in vogue. She declared that the most important part of education was the first lesson taught young children. Some teachers take pride in the fact that they teach only advanced pupils. For her part she gloried in the fact that she taught beginners, the youngest pupils, whose minds are plastic and who easily can be directed in the ways they should go. Mrs. Copp told how she contrived to catch and hold the attention and awaken the curiosity and stimulate the ambition of very young children. She described her system of imparting to her pupils a knowledge of musical notation by means of blocks of wood representing notes, rests, expression marks, &c. These beginners are required to exercise concurrently their optic and aural senses, thus acquiring a knowledge of pitch and musical notation at the same time. The various games which the children play as a means of gaining an accurate idea of tone, time, intervals, chords, &c., were explained. In this connection Mrs. Copp said that she regarded as a fallacy the popular notion that absolute pitch is a gift and cannot be acquired. By her method any child of ordinary intelligence can acquire it. This she has demonstrated, she said, in hundreds of cases.

Mrs. Copp declared that her method enables the pupil to learn ear training, rhythmical development and knowledge of time; to become proficient in sight reading; to get a thorough knowledge of the keyboard; a complete knowledge of the construction of the major and minor scales; to acquire a trustworthy technique; to obtain a practical knowledge of intervals, chords, analysis, modulation, for the purpose of original expression in music; systematic memorizing; awakening interest in great composers; acquiring a knowledge of musical instruments.

With regard to each of the above subjects Mrs. Copp spoke at length. Before she had finished her lecture everyone present had a definite idea of her method and understood its salient points.

It is gratifying to learn that the Fletcher method is making great headway, not only in the larger cities of this country but in the musical centres of Europe.

The Emperor His Protector.

PEPITO ARRIOLA, the little piano prodigy about whom our Berlin correspondent wrote at length last week, has found a mighty patron and protector in the person of no less a man than the Emperor William. He obtained a state appropriation for the boy's education and himself added a pension of 1,000 marks yearly. At present little Pepito is under the care of Prof. Arthur Nikisch, the conductor, in Leipzig.

A CHICAGO TENOR.



FREDERICK W. CARBERRY, the artist, whose likeness appears upon this week's front page, has the distinction of being essentially an American artist. Not only American born of American born parents is Mr. Carberry, but he is further a splendid example of America's prowess in the artistic line. Born in a Western city, Mr. Carberry began his public career as a boy soprano, which training, together with the serious study of the violin persevered in for years, established a firm foundation for the unusually fine musical understanding of this young artist. Young is an inadvertency compelled by Mr. Carberry's appearance and happily, to a satisfactory degree, confirmed by the almanac. But though young in years it has been said of Mr. Carberry that his experience is unlimited. Back in the violin days, while the beautiful young tenor voice was developing, it was decided that the commercial life was the only road to earthly happiness and prosperity; so a number of years were devoted to that line of work, with ever insistent music on the side. There is something weird about that small voice in a musician's soul that will admit of no peace until music reigns supreme. As it has been with so many of her votaries, Mr. Carberry struggled through years of uncongenial work, discouragements, lack of artistic sympathy, trying to conform his life to grooves that would not fit, until at last, inspired, he ceased the struggle and music triumphed once more. Then followed three years of theatrical work in singing parts—two seasons with Denman Thompson's "Old Homestead" Company and one with Marion Manola when she was in the zenith of her success.

The theatrical experience was followed by years of earnest, strenuous study which has placed our artist in the foremost rank of robust tenors. Possessed of a naturally well placed organ of unusual virile quality, Mr. Carberry has bestowed such care and thought upon his tone production that he is proverbial as a conscientious and finished singer; but better than all, the stamp which true art places upon the soul is demonstrated by his interpretation.

In all the fine repertory there is not one number that fails of its mission, every picture is seen, every color shaded to a nicety; every tradition sacred and authoritative.

The instructors to whom Mr. Carberry is pleased to attribute much of his technical skill are the late Clement Tetedoux, of Pittsburgh, and John Mehan, now of New York and London.

During his professional life Mr. Carberry has sung in all the important cities of the Central States and in many of the Eastern, always with pronounced success, which is agreeably demonstrated by requests for return dates. This testifies to a constant improvement, and at no time has the evidence been so satisfactory as during the past year, when, upon the fourth and even fifth appearance with the same organization, enthusiasm, instead of waning, has increased to an appreciable extent. Apropos of Mr. Carberry's activity, we will mention that in the season of 1899-1900 he appeared in eighty-four concerts; in 1900-01 in thirty-four recitals, besides numerous oratorio and concert engagements. In the following season there were ninety appearances, and the present season will not fall behind that number. The career of this artist as a concert and oratorio singer began nine years ago, and has been marked by the usual variations of a musical life—the first years of struggle with scant encouragement, followed by well deserved recognition, and then the steady advance in popularity, until at last comes the sense of security in the high position attained. Through it all there has been one remarkable feature in this career. For nine years Mr. Carberry has sung in one church, not as a member of a quartet, but as precentor. Sunday after Sunday the same people have listened to the same voice with delight and satisfaction, watching with affectionate interest the gradual growth and development, and glorying in the magnificent result. Aside from the artist, Mr. Carberry deserves some mention as a man. Possessing keen business ability, with an unusual power of observation and a direct way of getting at things, Mr. Carberry has made for himself a distinct place in the estimation of musical managers, who unite in saying: "There is a reliable man."

Mr. Carberry is booked for two weeks in festival work with the Thomas Orchestra in 1904.

Luigi Arditi III.

LUIGI ARDITI, the well known composer of several vocal waltzes, made famous by Patti, is very ill in London. The veteran musician is over fourscore years old.

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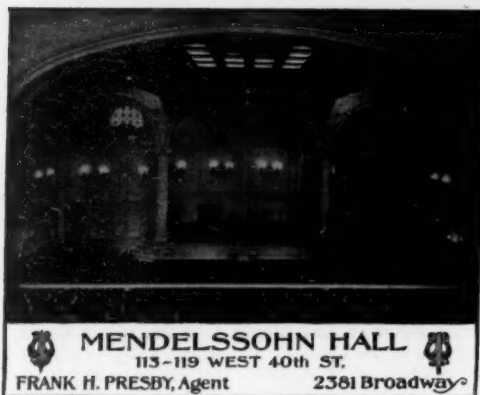
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Greater New York.

NEW YORK, March 16, 1903.

CAROLINE MONTEITH POLHAMUS and her sister, Dr. Agnes Polhamus, entertained a small company of invited guests at "The Hesperus" on Thursday evening last, when beside the hostess, Cecilia Winters, contralto, and Millard Roubaud, basso cantante, took part in this program:

Baritone soli—
King of the Forest.....Parker
Here's a Health to Thee.....Roberts
Contralto soli—
O Let Night Speak of Thee.....Chadwick
To Sevilla.....Dessauer
Soprano soli—
Aime Moi.....Bemberg
Since We Parted.....Allitsen
Aria, Then Weep, Le Cid.....Massenet
Baritone solo, The Bandolero.....Stuart
Alto solo, The Sweetest Flower.....Hawley
Baritone solo, The Clang of the Forge.....Rodney
Duet, soprano and baritone, Saviour.....Campiglio

The seeker for novelties will find some first class songs in the foregoing list. That is a reason why THE MUSICAL COURIER gives space to the program.

The singers all occupy excellent positions hereabouts, and are coming into prominence in the concert field. Especially is Miss Polhamus' voice brilliant, and her appearance such as to win favor at once on the concert platform. Miss Winters' voice is of depth and much warmth, with an astonishing range, while Mr. Roubaud has a voice capable of much expression, and even smoothness and power.

At the last meeting of the Eclectic Club, that enterprising body of New York women who discuss everything going, music formed an important part of the three hours' session, the singers being Mrs. George A. Smith, soprano; Miss Isabella Martin, contralto, and Lewis W. Armstrong, baritone. Mrs. Smith has a most winning presence, and sings with much style. Her songs were "Ah, Gather Roses," and "Cupid and the Rose," both by Liza Lehmann. She was ably accompanied by Sybil Worthington Smith at the piano.

Miss Martin sang Lynes' "Sweetheart, Sigh no More." She has a sympathetic contralto voice, and received warm applause.

Mr. Armstrong seems in increasing demand nowadays, his name figuring prominently on several programs of the past week. He has a voice of peculiar carrying power, an enunciation which might well be a model for some of our leaders in the world of vocal music, knows his music intimately, and combines with it all a very sympathetic presence—all of which, however, does not explain the success attending his singing: that lies deeper, in the power to express emotion, to reach the heart, and this he did at this club in his singing of Hastings' "My Love Is Like a Red, Red Rose." The club debated on various current subjects, and concluded that while co-education was well for the boys it was bad for the girls.

Miss Lillian Pray, soprano, and Gwilym Miles, baritone, were the vocal attractions at J. Warren Andrews' last organ recital. Mrs. Pray singing Torrente's "Show Me Thy Ways" and Mendelssohn's "Hear Ye, Israel," in a voice of considerable strength, and capable of more nuance.

Mr. Miles sang Verdi's "Confutatis" with a nobility of utterance, a dignity and sustained power that made it a delight to all within reach of his voice. As to his singing of Handel's "Honor and Arms" it seemed so perfectly natural and easy that the art behind it would never be suspected. That Mr. Miles puts mind, intellectual effort, into all he does is known of all men, and this, along with a naturally glorious voice, has put him on his high pinnacle.

The merry measures of the Fugue in G major, from the

Bach collection, Book 9, No. 4, were delightfully played by Mr. Andrews, Dubois' "In Paradisum" and Thiele's Concertsatz in C minor closing a very interesting and not too long program.

Cornelia Marvin, the contralto of the choir, sings Thursday, March 19, 4 o'clock, and the chief organ number is to be Widor's Second Symphony complete.

The Women's Philharmonic musicale at the clubrooms, 19 East Fifty-ninth street, enlisted the co-operation of the following performers: Ada A. Borden, soprano, Eleanor Page Spencer, pianist; Mrs. Josephine Underwood Davies, reader; Lewis W. Armstrong, baritone; Elsa von Moltke, violinist; Edmund B. Munger, pianist.

The child Eleanor Spencer raised a storm of applause by her amazing playing, for she has a technic ten years older than herself, though limited in her repertory. Mr. Armstrong sang with much spontaneity, his ever distinct enunciation and true and agreeable voice reaching everywhere. For encore he sang "Cynthia," by Black. Mrs. Mary Morgan Armstrong played the accompaniments.

Miss von Moltke always plays well, and on this occasion quite outdid itself, so much dash and feeling did she display in Saint-Saens' "The Swan" and a Mazurka by Wieniawski that she was obliged to follow with an encore number. There ought to be more prominent place here in New York for this violinist, for she has tone, technic and temperament. All she lacks is opportunity.

Miss J. E. Hard was chairman of the committee in charge of this musicale. Here are a few announcements relating to the society: Vocal recital, "Songs of Wales," by Mrs. Mary Elizabeth Cheney, on March 21, at 4 o'clock; all members and friends invited. Monday evening, March 23, at 8:15, "Wagner Lecture Recital," Mrs. Raymond Brown, pianist; all members invited; admission to guests, 25 cents.

Charles Ethelbert Hall is a young organist and choir-master who owes his knowledge and ability to the instruction of C. Whitney Coombs, and he is giving a series of five organ recitals at the Church of the Holy Communion, Twentieth street and Sixth avenue, Wednesdays, at 4:15 p. m. Last Wednesday this was his program:

Fugue in C minor.....Bach
Air for tenor, Thy Rebuke Hath Broken His Heart.....Handel
The Answer.....Wolstenholme
March, E flat.....Salomé
Air for tenor, My Hope Is in the Everlasting.....Stainer
Sonata, C minor.....Mendelssohn
E. Theodore Martin, tenor.

Mr. Hall occupies the post of organist and choirmaster at St. Luke's P. E. Church, Brooklyn.

The American Academy of Dramatic Arts and Empire Theatre Dramatic School held their graduation exercises at that theatre on Friday, March 13, when the following students were graduated: Meredith G. Brown, Montreal, Canada; Henry Conklin, Champaign, Ill.; Ernest Crawford, Portland, Ore.; Frank Dekum, Portland, Ore.; Robert Lee Hill, Sellersburg, Ind.; Franklin Jones, Rochester, N. Y.; Lemuel B. C. Josephs, Buffalo, N. Y.; Sydney Francis Rice, Rochester, N. Y.; Philip Sheffield, New York; Charles W. Sprague, Jr., Brooklyn, N. Y.; Maurice Steuart, Washington, D. C.; A. H. Van Buren, Gloucester, N. J.; J. Griffith Wray, Minneapolis, Minn.; Stella Archer, New York; Chastine Clawson, Alexandria, Neb.; Jessie Crommette, Muscatine, Ia.; Ethelle Earle, Montgomery, Ala.; Margaret Etheredge, Boston, Mass.; Aileen Goodwin, Boston, Mass.; Rose Hildner, Nuernberg, Bavaria; Winifred Joy, Tilsonburg, Ont., Canada; Doris Keane, Royalton, Mich.; Mary Nash, Troy, N. Y.; Isabel Nordyke, New York; Isabel Onslow, New York; Mary Pattison, New York; Elsa Payne, Springfield, Mass.; Pauline Porter, Brighton, England; Elise Scott, New York; Grace E. Stevens, Chicago, Ill.; Anita Sylvia, Cohasset, Mass.; Helen Travers, Spencer, Ky.; Isabelle Walker, Detroit, Mich.; Anna Walsh, New York.

The lectures given under the auspices of the Board of Education of the city of New York in the assembly rooms of the various schools include also weekly lectures at the House of Refuge on Randall's Island, that harbor for juvenile delinquents. The course planned for this month and next includes four on music, as follows: "Songs of Different Nations," Percy Hemus and F. W. Riesberg; "Immortal Songs and Their Story," Miss Charille Runals; "Some Modern Song Writers," Adolf Dahm-Petersen; "The Violin and Its Great Masters," Edwin Cahn. The remaining lectures are on foreign countries. At the lecture last week Mr. Hemus gave this program:

Nobody.....Schumann
Ich grolle nicht.....Schumann
The Two Grenadiers.....Schumann
The Slumber Boat.....Gaynor
Cradle Song.....Vannah
The Lost Chord.....Sullivan

The Pretty Creature.....Wilson
Cowslips.....Wakefield
Had a Horse.....Korhay
The Minstrel Boy.....Moore

The 400 "bad boys" were models of good behavior, listening to Mr. Hemus' remarks, grave and gay, with attentive interest. Especially interested were they in "The Pretty Creature," "The Minstrel Boy" and "The Two Grenadiers."

Preceding the lecture-recital Superintendent Sage, of the institution, entertained the singer and accompanist at dinner. The boys have regular daily instruction in singing, and are said to enjoy this.

Franklin Schuyler Sonnakorlb is busy these days, more especially with work connected with the Aeolian Company's artistic department. He revises, edits and marks the rolls, writes critical analyses of the works, plays on the piano for the salesmen the standard works of Chopin, Liszt, Beethoven and others, that they may gain an authoritative idea of their rendering, playing at sight music from which to select for new rolls, and lastly he writes all the Aeolian concert advertisements for the daily papers.

Mr. Sonnakorlb has just completed an heroic march, which he calls "King Lear," for piano or orchestra. Next month he gives a piano recital in Philadelphia. His system for the piano, using the master works to acquire technic, is almost completed.

Mrs. Eva Tenney, who has been one of the highest salaried sopranos of San Francisco, in synagogue and church as well as in concert, is in New York. She recently sang Mendelssohn's "O for the Wings," Goublier's "A Song of Praise" and Benedict's "I Mourn As a Dove," displaying a beautiful voice, of high range, and capable of finest nuance of interpretation; with it, too, she combines the right manner of using her voice, thanks to Francis Stuart, once of San Francisco, now of Carnegie Hall. Mrs. Tenney should certainly find place here commensurate with her talent, experience and vocal merits.

Abbie Clarkson Totten, the soprano, gave a concert in Tottenville, S. I., last week, assisted by Marie Stokes Palmer, violinist; Agnes Sumner Geer, impersonator; Harriet Newell Andrus, dramatic reader, and Conrad Wirtz, pianist.

Mrs. Totten sang the "Jewel Song" from "Faust," the Waltz Song by Giannini, and a group of songs by modern composers. Mr. Wirtz played these piano pieces: Polonaise in C sharp minor, Chopin; "The Lark," Glinka-Balikerew, and Hungarian Rhapsodie, No. 2, Liszt.

The brilliant singing of Mrs. Totten has become familiar, and Mr. Wirtz, though one of the busiest of New York teachers, finds time to keep his technic in good condition, and even to learn novelties. His playing is musically and intellectually, that of the real student and lover of the best music.

Walter C. Gale's thirty-third recital on the organ at All Souls P. E. Church found an audience highly appreciative of his steady and accurate playing of compositions by classic and modern composers. His last recital took place March 16.

Mrs. Emma Moffat Tyng gave an illustrated musical lecture on "The Holy Grail," under the auspices of the Women's Philharmonic Society and the Professional Woman's League, in the rooms of the latter, March 12.

Miss Irene Collyer has issued cards for a musicale at her studio this evening, 122 East Twenty-third street.

Hughes' Engagements.

ARTHUR GRIFFITH HUGHES seems always able to book dates. Below shows how busy he has been the past week:

March 9—Eddnia Club banquet at Shanley's Court.
" 11—Musical, Hotel Cornell, Ninety-seventh street and Central Park West.
" 12—New York Press Club reception, 116 Nassau street; lecture, Brooklyn Immanuel Congregational Church.
" 13—Anniversary reception, Scotch Presbyterian Church.
" 15—J. A. Silberberg testimonial (Lyric Hall).
" 20—Bowery Mission concert.
" 24—Wirtz Piano School, re-engagement.
" 25—Thirteenth Street Presbyterian Church concert.
" 26—Pascal Institute, re-engagement.
April 11—Women's Philharmonic Club.
" 17—Gaul's "Holy City," Westfield, N. J.
" 28—Song cycle, Boston, Mass.

Mr. Hughes has sung in sixty engagements since December 11, an average of four per week. He has push and deserves credit for his business methods. He has booked engagements through various agents, and they find no difficulty in placing him.



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Editor of the Musical Courier

Dear Sir:

The final bookings of the tour of Mr. J. S. Duss with the Metropolitan Opera House orchestra and Mme. Nordica and M. De Reszke's soloists, have just been made. The organization will play to the largest guarantees ever offered to any concert aggregation of the kind. It is only fair to you to state that every date has been filled and every guarantee secured without advertising in a single paper except the Musical Courier. It is but just to you for me to make this statement at this time on the occasion of the closing of the bookings. The Spring tour particularly in view of the fact that today I closed contracts for the full tour of the same organization with additional soloists.

Yours very truly R. E. Johnston

FELIX FOX IN CONCERT.

FELIX FOX gave a concert of chamber music in Steinert Hall, Boston, last Tuesday evening, March 10, with the assistance of the Hoffmann String Quartet (Jacques Hoffman, Adolf Bak, Fritz Zahn and Carl Barth). The critics wrote of the performance as follows:

Felix Fox, assisted by the Hoffmann String Quartet, gave a chamber concert in Steinert Hall last evening. The program included Richard Strauss' Sonata for 'cello and piano; Chevillard's Theme and Variations for piano, and Arensky's Quintet for piano and strings, op. 51, which was played here for the first time. The sonata is of Strauss' early years, before he had tasted the forbidden fruit of extreme modernity, and yet it contains hints of the mighty tone poems by which he is now famous, or, as some with ears that hear not would say, infamous. The first movement is full of youthful vigor and enthusiasm; the themes are fresh and passionate, although not of great distinction; and the fiery close is irresistible. The slow movement is not without sombre beauty. The finale is a fall below. Mr. Barth and Mr. Fox played the work with much spirit and also with a fine appreciation of the various moods. Mr. Fox was again eminently successful with the piece by Chevillard

The Arensky Quintet, of which we find no previous reading recorded, is interesting and holds attention. It does not sound particularly Russian, however. It has no wide, deep gloom, and no ungoverned vehemence; but shows its originality in the quaint, swift scherzo, whose hurrying pace suggests the spirit, although not the rhythm, of a tarantella. The opening allegro has a ceremonial sound; the andante is acceptable, because its variations are few, and one of them is wrought into the pulse of an eager waltz, while the finale is notable for its quiet, old fashioned gravity. The distribution of the five instruments is wise and entertaining, and the players evidently found their account in working over it.—Boston Herald.

In Steinert Hall last evening Felix Fox, with the assistance of the Hoffmann String Quartet, offered a program and a performance of chamber music of which he might well feel proud. The evening began with a sonata by Richard Strauss for 'cello and piano, op. 6. Then Mr. Fox played Camille Chevillard's Theme and Variations, op. 5, and the concert ended with a piano quintet by Arensky, op. 51, its first performance here.

Any work by Richard Strauss, whenever it was written, whether it be good or bad, we should be thankful to hear. This sonata, played last night, had been heard here before, in October, 1900, when Mr. Schroeder and Louis Breitner brought it forward at a

audience. The people, after all, are interested in new music.—R. R. G., Boston Evening Transcript.

At Steinert Hall last evening, Felix Fox, pianist, gave a concert of chamber music, assisted by the Hoffmann String Quartet. The program was one of more than usual interest, and included Richard Strauss' Sonata for piano and 'cello, op. 6; Theme and Variations by Chevillard for piano solo, op. 5, and Arensky's Quintet for piano and strings, op. 51.

This latter number is deserving of special mention, for the performance of it was the first in Boston, if not in the United States. Arensky is known here by his D minor Trio and some piano works, including a concerto. The quintet heard last evening is a comparatively recent work, and judging by a first hearing it is among his best. Each movement has interesting thematic material, which the composer has treated in a very interesting, oftentimes elaborate, manner. Everything about the work is well defined yet not commonplace, being thoroughly artistic. The second movement, theme and variations, is varying in the mood, yet characteristic all through. The scherzo is a thing of joy, and the finale keeps the interest until the end. In all a superb example of chamber music, and the performance of it was well nigh ideal as to ensemble, each of the several artists appearing to be in perfect sympathy one with the



UNCLE SAM—IT SEEMS THAT ALL THE HONOR, GLORY AND HIGH REMUNERATION IS GOING TO THE FOREIGN MUSICIANS.

which he produced here some time ago. The work itself must be ranked with the best piano music of recent years. Arensky's Quintet is an uneven composition. The first movement seemed rather dry and perfunctory. The Variations interested only with the beginning of the waltz movement; the abrupt close, which in itself has charm, contributed to the general impression of a lack of balance. The scherzo is brilliant and fascinating, of a high order of salon elegance. The chief impression made by the finale was that it is commendably short. Mr. Fox played admirably in ensemble as well as in solo work. The strings were heard to best advantage in the scherzo. There was a large and applauding audience. It is to be hoped that Mr. Fox will bring out other modern works. He has already shown his interest in contemporaneous music, as well as his ability in the interpretation.—Boston Morning Journal, March 11.

Mr. Fox and his associates are to be thanked for a delightful evening. Uncommon selecting and all honest playing, enlightened by intelligence and glowing with earnestness. The Strauss Sonata is perspicuous and frank almost to ingenuousness, with not a solitary hint of what there might be yet to come from its author's hand.

The opening allegro, in which the piano is treated preferentially, has a suggestion of hunting music; the andante goes chiefly to the 'cello, with its dolorous strains, and the final allegro vivo is pretty fairly divided and evenly interlaced. It is all easy going, and sounds—as it indeed is—youthful and tentative.

Piano variations do not purvey much pleasure to the layman. Orchestral variations attract and amuse him by the changing color of their instrumentation, but a varied theme presented by a one voiced instrument appeals chiefly to the musician, who can follow and analyze its intellectual development. The set by Chevillard, which Mr. Fox played, is not long, is active, animated and diversified, and, being brightly played, made its good effect.

Kneisel Quartet concert in Association Hall. Early work that it is, and written before Strauss threw all regard for shapeliness of structure to the winds, this sonata could only be the work of Richard Strauss himself. The first movement is based on themes that have the same broad sweep and the same emotional quality that belong to the melodies of so many Strauss songs, and the movement moves straight forward till it reaches a passionate climax that, in its infinitely smaller way, is as telling as that of "Tod und Verklärung." The andante, also, contains much that is beautiful, and it is all suffused with a tender melancholy that seems genuine. Least interesting of the three is the last movement, although that is far from dull, with many moments that are both beautiful and, like the later Strauss music, exciting. If we must be grateful for hearing the composition at all, still more so must we be for its enthusiastic, authoritative, thoroughly admirable performance. Carl Barth played with sweet, strong tone, and with delightful grace and spirit, while Mr. Fox played with more composure and a greater amount of emotion than ever before here.

Of more consequence, in a way, was the first performance of the Arensky Quintet. The first movement, after a single hearing, leaves an impression of noisy strenuousness. The slower movement, however, a theme with variations, is far more interesting, and the scherzo is indeed charming. The final movement left little impression except that it was short. This quintet, again, is a work well worth the hearing once, and it would be of interest to hear it again. The Hoffmann organization played excellently well, and again Mr. Fox played exceedingly well, warmly and vigorously, but without disturbing the balance of the ensemble. In ensemble work, indeed, this artist seems to have discovered his own field.

The entire concert was listened to last night with close attention, and at the end of each movement there was genuinely hearty applause. There was, what is rather more to the point, a very large

other. Mr. Fox surprised even his friends by his playing in the scherzo, which was memorable for its delicious charm.

The Strauss 'Cello Sonata has been heard here once or twice before. It is a production of the composer's youthful era, when he wrote upon conventional lines, before the time of his extraordinary tone poems. Yet there is much of interest in the work. It is easily comprehended, and it received an authoritative and admirable performance by Messrs. Fox and Barth. Between the two principal numbers Mr. Fox played the Chevillard Theme and Variations, a sort of request number from friends who heard it at his recital earlier in the present season, and the performance of it was even better than on the former occasion. Mr. Fox received several recalls after this solo number, and the ensemble numbers were enthusiastically applauded. The audience was one of the largest observed in Steinert Hall this season and representative of the highest and best in the musical and social life of the city. Mr. Fox is to be warmly congratulated upon the success of his first chamber concert.—Boston Post.

No Dearth of Operas.

NOT long ago it was announced that Sonzogno, the Milan publisher, had offered a prize of \$10,000 for an opera to be performed in Milan in 1905 at the time of the celebration of the opening of the Simplon Tunnel. The number of operas received is 234, of which 6 are from England, 8 from Germany, 19 from France, 2 from Russia, 1 from America, 1 from Spain, and the remainder from various parts of Italy. It is to be hoped that there will not be another "Intermezzo!"

MUNICH LETTER.

MUNICH, MARCH 6, 1903.

OUR classical and slow going town is gradually finishing its usual busy musical season. We have had opera, we have had the Kaim concerts, and we have had the usual procession of itinerant pianists, violinists and singers. Some of them appeared at our local concerts and others gave recitals. To name them would be simply to go through the list of the small army of artists who are every winter sent to the same German cities and towns by the same concert agencies in Berlin. Once in a while a new virtuoso is added to the valiant band, but as a rule the personnel remains unchanged. We are great hero worshippers in Germany, and, like Alexander Pope, we neither quickly accept the new nor lightly lay the old aside. In fact, it might be said that we never lay the old aside, for in this country the most popular artists are still Joachim, Lilli Lehmann, Sarasate, Sembrich, Wüllner, Gura and Lady Halle. The old guard, ever active and ever welcome, here in Munich no less than anywhere else in Germany. The new artists that have won favor in recent years are Thibaud, Godowsky, Therese Behr, Gabrilowitsch, Hambourg, Preggi, Kreisler, Kubelik, Landi, Petschnikoff, Lutschg, Burmeister, Gmeiner, Heinemann, Sanger-Sethe, Jaffé and Hofmann. Then there is still a third brigade, neither old nor new, in which we might include Rosenthal, D'Albert,

des Nibelungen," "Tannhäuser," "Lohengrin," "Tristan und Isolde" and "Die Meistersinger von Nürnberg." These performances will all be under the personal supervision of Prof. Ernest von Possart, intendant of the Royal Bavarian Theatres. The orchestra will be invisible. The festival will begin on August 8 and end on September 14, inclusive. The performances of "Rheingold," "Tannhäuser" and "Lohengrin" will commence at 5 p. m., the other performances at 4 p. m. The price of a ticket for a single performance will be 20 marks (\$5).

The artists engaged are as follows: Mesdames Minna Alken (Schwerin), Josephine von Artner (Hamburg), Sophie David (Cologne), Helene Hieser (Stuttgart), Charlotte Huhn (Dresden), Otilie Metzger (Cologne), Lilian Nordica (London), Thila Plaichinger (Berlin), Ada Robinson (Wiesbaden), Johanna Schönberger (Stuttgart), Ernestine Schumann-Heink (Berlin), Elsa Wiborg (Stuttgart), Victoria Blank (Munich), Hermine Bosetti (Munich), Else Breuer (Munich), Olive Fremstad (Munich), Louise Höfer (Munich), Hedwig Kaufmann (Munich), Irma Kohoth (Munich), Betty Koch (Munich), Bertha Morena (Munich), Pauline Schöller (Munich), Katharina Senger-Bettaque (Munich) and Ella Tordek (Munich); and Theodor Bertram (Berlin), Dr. Otto Briesemeister (Stockholm), Fritz Brodersen (Nuremberg), Leopold Demuth (Vienna), Fritz Friedrichs (Bremen), Ernst Kraus (Berlin), Julius Lieban (Berlin), Leo Slezak (Vienna), Alfred Bauberger (Munich), Fritz Feinhals (Munich), Anton Fuchs (Munich), Joseph Geis

August	27—"Siegfried."
"	28—"Götterdämmerung."
"	31—"Tannhäuser."
September	1—"Die Meistersinger von Nürnberg."
"	4—"Lohengrin."
"	5—"Tristan und Isolde."
"	7—"Tannhäuser."
"	8—"Die Meistersinger von Nürnberg."
"	11—"Rheingold."
"	12—"Walküre."
"	13—"Siegfried."
"	14—"Götterdämmerung."

I. M.

CLARENCE EDDY IN THE SOUTH.

CLARENCE EDDY gave an organ recital Monday evening, March 2, at the Citadel Baptist Church, Charleston, S. C., and judging from the reports from these the concert was one of the events of the season. The following extracts are culled from a column review in the Charleston News and Courier, signed by the initials S. L. C.:

After service, in a crowded church, many years ago, George Friedrich Handel undertook to play the dismissal on a large, fine organ. The audience was so entranced that they did not stir, till at length the regular organist, growing restless, impatiently waved Handel out of his seat, saying: "You cannot dismiss a congregation, but see how soon I can disperse them." Sure enough, as soon as they heard the familiar touch of their own organist they left the church and went their various ways.

Believers in reincarnation might well have fancied a re-embodiment of the old master in Clarence Eddy as he played last evening in the Citadel Square Baptist Church, for the audience of the mighty Handel could not have left more unwillingly than did the fortunate hearers of Mr. Eddy. He is a man of international fame and reputation, and one of the most sought after organists in the world. After listening to the wonderful concert he gave here no one could doubt that the title, "The Best of America," had fallen upon a worthy musician.

He gave a very enjoyable and copious program, illustrating the various schools of organ playing.

Concert Overture, in C minor.....Alfred Hollins.
Dedicated to Clarence Eddy.

Vorspiel to Lohengrin, Pilgrims' Chorus.....Wagner
Arranged by Clarence Eddy.

Romance in D flat.....Lemarc
Prelude and Fugue, in A minor.....J. S. Bach
Recitative and Aria from Elijah.....Mendelssohn
Mr. Locke.

Fifth Sonata (first three movements).....Alex. Guilmant
Dedicated to Clarence Eddy.

Toccata (from the Fifth Organ Symphony).....Widor
Elizabeth's Prayer, from Tannhäuser.....Wagner
Mrs. Sparkman.

Serenade.....Schubert
Minuet.....Borowski
The Holy Night.....Dudley Buck
Grand Processional March (from The Queen of Sheba).....Gounod
Arranged by Clarence Eddy.

The opening number of the program and, in fact, many numbers of it were novelties. On account of its length it will be impossible to speak of each number separately. The "Lohengrin" overture was the first familiar number, and, as well known to us as that is, Mr. Eddy's playing was a revelation of the possibilities which lie in a single instrument, supplanting an orchestra. "The Grail Motif," with its enchanting effects of flute, violin and oboe combinations, was delightfully played, with a great nicety for phrasing and shading, following which comes the theme describing the mysteries of "Mont Salvat," then the return of the "Grail Motif" (which in the score returns upon the trombones). The organ burst forth with this motif, and worked into a tremendous crescendo, then fades away as a vision in the soft, upper notes of the keyboard. Mr. Eddy showed his pedal as well as manual technic to great advantage in this number, also his rare taste in the combination of stops and registers.

The Romance in D flat, by Lemarc, is another entirely new composition, with which Mr. Eddy thoroughly charmed his audience. by the great wealth of feeling and sentiment and the delicacy of tone color with which he played it. At its close there was a general murmur of satisfaction in the audience, and, indeed, from the moment the unassuming, modest man stepped to the organ loft to the end of the evening the audience was most appreciative.

In the formidable number, the "Toccata," by Widor, it was remarkable to see how its great difficulties were handled as though they were a schoolboy's toys. In this lies art. For if one cannot cause his audience to forget by his playing that he is playing he has missed the vital point and has much left him to accomplish. Brilliance of technic is the property and the requisite of nearly every public performer, but it is seldom found in combination with such a poetic and artistic temperament as Mr. Eddy possesses. Truly he is a musician and no keyboard juggler.

It is no wonder that when Mr. Guilmant wrote the magnificent C minor Sonata, which he dedicated to him, he said to Mr. Eddy: "It is written absolutely in accordance with your ideas, and if it is good it is because you have inspired me."

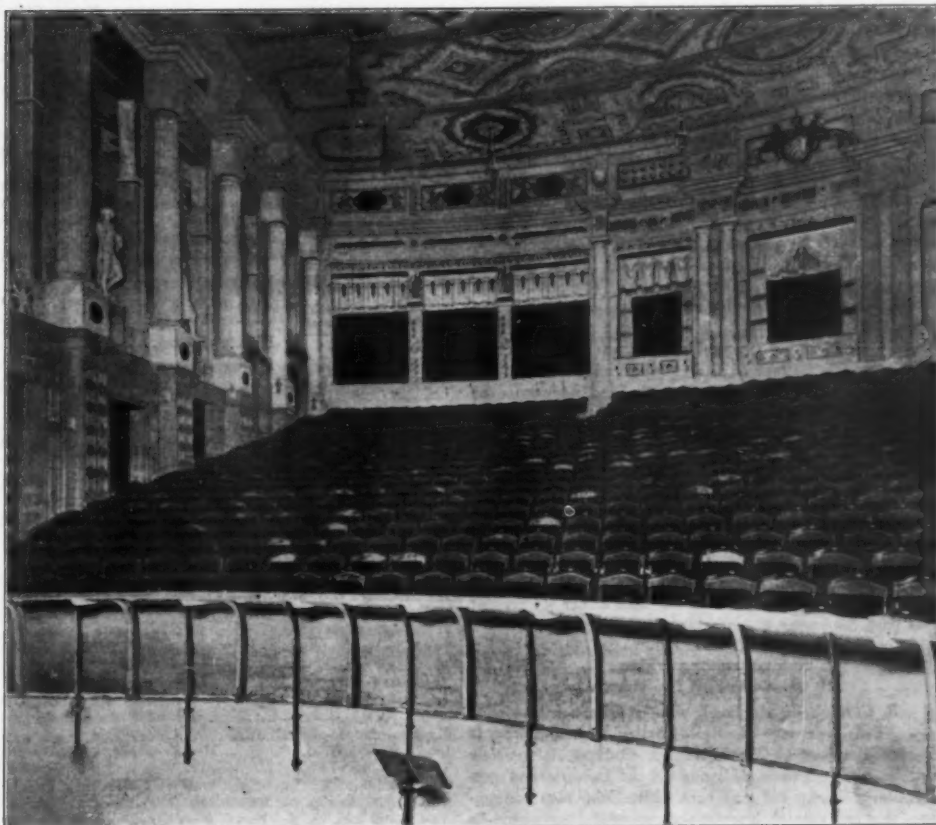
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INTERIOR VIEW OF THE PRINCE REGENT THEATRE.

Halir, Stavenhagen, Paderewski, Reisenauer, Busoni, Pachmann, Wittek, Hekking, Klengel, Petri, Soldat, Wietrowitz, Gruenfeld (Alfred and Heinrich), Siloti, Carreño, Klehberg, Ansorge and Gerardy.

Our Conservatory has taken on new life and fresh impetus under Stavenhagen's able and energetic management. The spring public examinations are being awaited with great interest. There is talk of some remarkable talent in the piano department.

Professor Martin Krause has quickly become one of the most popular teachers of piano in Munich. He is doing remarkable work. He came here from Leipsic last winter. What was Leipsic's loss has been Munich's gain.

Of course, the great event of this year in Munich will be the Wagner Festival performances in August and September, at the new Prince Regent Theatre. All the details have now been published by the management, and I proceed to give them herewith.

There will be twenty-four performances of "Der Ring

(Munich), Sebastian Hofmüller (Munich), Victor Klöpfer (Munich), Heinrich Knotte (Munich), Karl Mang (Munich), Max Schlosser (Munich), Georg Sieglitz (Munich) and Dr. Raoul Walter (Munich).

The orchestra, that of the Royal Bavarian Opera, will be conducted by Zumpe, Fischer and Röhr. The stage managers are Fuchs and Muller. All mechanical effects are under the supervision of Engineer Klein. The costumes have been designed by Prof. Josef Flüggen, and the ballets will be directed by Mme. Flora Jungmann.

In conclusion there is given a full table of the performances and dates:

August	8—"Rheingold."
"	9—"Walküre."
"	10—"Siegfried."
"	11—"Götterdämmerung."
"	14—"Lohengrin."
"	15—"Tristan und Isolde."
"	17—"Tannhäuser."
"	18—"Die Meistersinger von Nürnberg."
"	21—"Lohengrin."
"	22—"Tristan und Isolde."
"	25—"Rheingold."
"	26—"Walküre."

MONTEFIORE IN LONDON.

SUCCESS IN ST. JAMES' HALL.

THE vocal soloist at the largely attended concert of Marie Hall, the young phenomenal violinist, whose playing is astonishing all London, was Miss Caroline Montefiore, the American soprano. This important event took place at St. James' Hall, London, March 5, and the London press in speaking of Miss Montefiore's singing expresses itself as follows:

Miss Caroline Montefiore sang an interesting selection of songs with artistic perception.—London Standard.

Miss Montefiore, a mezzo soprano, showed intelligence in songs by Strauss, Liszt, Hartmann and MacDowell.—London Daily News.

Miss Caroline Montefiore sang some well chosen songs with taste and feeling.—Westminster Gazette.

Miss Caroline Montefiore, a mezzo soprano, sang songs by Richard Strauss and others in a refined manner.—Topical Times.

She has evidently studied earnestly and she has genuine artistic perception and feeling. She sang two songs by Richard Strauss and the setting by Liszt of Relistab's "Wo Weilt Er?"

This was by far Miss Montefiore's happiest effort, and she had a hearty recall. Her rendering of Hartmann's setting of Heine's "Mir träumte von einem Königskind" was also very much and deservedly applauded.—Glasgow Herald.

The vocalist of the concert was Miss Montefiore, a singer who proved by her performances of Liszt's "Wo Weilt Er?" and other songs that she possesses temperament.—London Globe.

This success of Miss Montefiore must act encouragingly upon all American singers, and is direct proof that under neutral and unprejudiced auspices merit will always be recognized.

Powers-Alexander Musicale.

PERHAPS the most interesting of these musicales occurred last Saturday. The rooms were crowded with an audience of music lovers and friends, so entertained that they were loath to depart after an hour and a half of singing and playing of unusual excellence.

Miss Jessamine Pike, of Cleveland, Ohio, a very recent acquisition in Mr. Power's artist class, was indeed "a thing of beauty" to look upon and a "joy forever" to listen to. It is little wonder that she creates a furore whenever she appears. Her voice is a rare soprano, with a rich mezzo coloring, combined with a temperament unusual indeed. Should one criticize we would suggest more ease and a looser tone production. Perhaps also a little better placement and more regard paid to light and shade, especially in using the mezzo voice when occasion requires, with more extensive breath control; but as these qualities are Mr. Powers' strong points, not only in his own singing, but in all of his artist pupils, we are confident Miss Pike will take a foremost position among his pupils, as well as the leading artists of the country, as everything is within her easy accomplishment.

Mr. Searles was very much at home in his varied songs. This singer has made great strides in the three years spent with Mr. Powers, and St. Paul's, Newark, is to be congratulated in obtaining his services from May 1. The salary is reported to be \$1,200—one of the very largest paid a bass.

The Grieg songs by Mr. Powers created great enthusiasm, and were especially suited to his voice and temperament. His singing yesterday was a revelation to all students.

Miss Hoberg, of New York, and Mr. Rebarer, of Savannah, pianists and members of the New York Technic and Recital Club, contributed greatly to the enjoyment of the afternoon. Miss Hoberg creates in her listeners that sure feeling, so restful and enjoyable; possessing great interpretative ability and a complete technical mastery. Her success is not surprising. The Sgambati number will be long remembered. Mr. Rebarer has also attained much. His playing is particularly attractive from a poetic standpoint, having strong intuitions expounded in a masterful manner. The sonata was finely conceived and beautifully executed. The concerto with Mr. Briggs at the second piano was keenly enjoyed. This concerto will soon be re-

peated by Mr. Briggs, assisted by Miss Agnes Morgan at the second piano.

Sonata, op. 27, No. 2.....Beethoven
John Rebarer.
Vision Fugitive (Hérodiade).....Massenet
Slumber Romance (Philemon and Baucis).....Gounod
Vulcan Song.....Gounod
William Nelson Searles, Jr.

Melodie de Gluck.....Sgambati
Menuetto Vecchio.....Sgambati
Gavotte.....Sgambati

Miss Bertha Hoberg.
A Song of May (by request).....Lang
Bird Song.....Haar
A Winter Song (by request).....Rogers
Miss Jessamine H. Pike.

From a Wandering Iceberg.....MacDowell
To a Wild Rose.....MacDowell
Scotch Poem.....MacDowell

Mr. Rebarer.
The Violet.....Grieg
The Swan.....Grieg
The Strolling Minstrel.....Grieg
Slumber Song.....Grieg

Francis Fischer Powers.
Humoreske.....Dvorak
Valse Lente.....Schütt
Etude, C sharp minor.....Chopin
Polonaise.....MacDowell

Miss Hoberg.
Forest Song.....C. Kreutzer
The Exile.....C. Keller
Remember (Rappelle Toi).....Southwick

Mr. Searles.
Concerto, D minor.....Rubinstein
Mr. Rebarer.

The St. Louis Apollo Club.

St. Louis, March 14, 1903.

THE apology for the St. Louis Apollo Club and its conductor, which appeared in THE MUSICAL COURIER a few days ago, signed "A Club Member," brings to mind the old saying that "it is only the hit dog that howls." The attention of THE MUSICAL COURIER is called to the criticism in the St. Louis Globe-Democrat reporting the last Apollo concert, as one which should be accepted as without bias or prejudice. It may interest the readers of THE MUSICAL COURIER to know that the music critic of the Globe-Democrat is an active member of the Apollo Club and sang in the concert reported. The fact remains that at the first concert this season a great success was achieved, much of which was credited to Charles Galloway, the conductor, but it is well known that every member of the club seemed to feel himself personally responsible for the performance and sang with such care and skill that there are many members of the club who credit the conductor with a very small share of the results, and call it a "privates' battle." The fact also remains (and no excuse or "apology" can change it) that the work of the club at the last concert was far below the level attained in former years, and that in all this there is food for thought and reason to look to the next concert with interest, if not anxiety, for succeeding seasons. The Apollo Club fills the Odeon three times a year with those who are best able to support a great musical organization and it brings to this city a half dozen of the finest musical artists, foreign and American, that each season makes available. The club itself is of more value to St. Louis than either its present or its past conductor or both taken together, a fact which should not be lost sight of.

H. B. Cohn, of Montreal.

H. B. COHN, of Montreal, who is prominently identified with musical affairs in that city, and who is the correspondent of THE MUSICAL COURIER, is in New York on a visit, and is taking in all the concerts and musical affairs during his stay here. Mr. Cohn also contemplates another tour to Europe very soon, during which he will visit the musical institutions and artists, as he did on his previous visit.

Estelle Wright Hartmann Recital.

THE charming young Southern woman with the beautiful voice will give a song recital in the East Room, Waldorf-Astoria Hotel, on Thursday afternoon, March 26, at 3 o'clock. Walter Drennen, of Birmingham, Ala., basso cantante, will assist, with F. W. Riesberg at the piano.

Roosevelt to Attend the Saengerfest.

PRESIDENT ROOSEVELT will be one of the shining attractions at the Saengerfest to be held in Baltimore in June. With members of the Cabinet, Mr. Roosevelt will attend the first big concert on the night of June 15.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Paul Ambrose.

The Shoozy Shoo. Song.....Miss Cora Hollingsworth, New York
Song of the Silent Land.....St. James Quartet, New York

Mrs. H. H. A. Beach.

The Year's at the Spring. Song.....Miss Alice R. Cole, Boston, Mass.
The Year's at the Spring. Song.....Miss Jennie Slater, New York
My Star. Song.....Miss Helen Mathews, Boston, Mass.
Anita. Song.....Miss Helen Mathews, Boston, Mass.
The Rose of Avontown. Tuesday Morning Singing Class, New York

John Hyatt Brewer.

Hesperus. Women's voices.....Mendelssohn Club, Bangor, Me.
Hesperus. (Women's voices).....Tuesday Morning Singing Class, New York

George W. Chadwick.

The Danza. Song.....Miss Grace Feasey, Indianapolis, Ind.
The Danza. Song.....Miss Katie Shaw, Long Island City, New York
The Maiden and the Butterfly. Miss Katie Shaw, Long Island City, New York
Allah. Song.....Mrs. Florence D. Le Roy, Brooklyn, New York
Allah. Song.....Miss Elise W. Parke, Paterson, N. J.
Nocturne. Song.....Miss Elise W. Parke, Paterson, N. J.
Nocturne. Song.....Miss Grace W. Sims, Newark, N. J.
Thou Art So Like a Flower. Song.....Mrs. G. N. Hartmann, New York
The Rose Leans Over the Pool. Song.....Gregory Hast, Boston, Mass.
Dear Love, When in Thine Arms. Song.....Mrs. G. N. Hartmann, New York
Dear Love, When in Thine Arms. Song.....E. F. Barrow, New York
Dear Love, When in Thine Arms. Song.....Miss R. Rogers, Brooklyn, N. Y.
Sweetheart, Thy Lips Are Touched With Flame. Song.....Miss G. W. Sims, Newark, N. J.
He Loves Me. Song.....Miss Elise W. Parke, Paterson, N. J.
He Loves Me. Song.....Miss Florence Egmann, Buffalo, N. Y.
Song of the Viking.....Apollo Club, Kansas City, Mo.

Stephen A. Emery.

Burst, Ye Applebuds. Song.....Miss Mabel Clark, New York
Burst, Ye Applebuds. Song.....Miss Hildegard Hoffman, Oberlin, Ohio
Burst, Ye Applebuds. Song.....Miss Grace W. Sims, Newark, N. J.

Arthur Foote.

Love Me if I Live. Song.....Miss G. W. Sims, Newark, N. J.
Loch Lomond. Song.....Miss Alice R. Cole, Boston, Mass.
On the Way to Kew. Song.....Gwilym Miles, Kansas City, Mo.
O Swallow, Flying South. Song.....Mrs. Julia Rhode, New York
Song of the Forge. Song.....John C. Dempsey, Brooklyn, New York
Into the Silent Land. Chaminade Ladies' Glee Club, Brooklyn, N. Y.
Flower Songs. Ladies' Double Quartet, State University, Columbus, O.
Meditation, op. 50. Organ.....Walter C. Gale, New York

Reinhold L. Herman.

Roundelay. Song.....Miss Mary C. Tracy, New York
A Question. Song.....Mrs. T. R. Chambers, New York

Helen Hood.

The Message of the Rose. Song.....Mrs. Leonard Wilder, New York
Disappointment. Song.....Mrs. Leonard Wilder, New York

Margaret Ruthven Lang.

Summer Noon. Song.....Miss Alice R. Cole, Boston, Mass.
Irish Love Song.....Miss Cora L. Duncan, New York

Frank Lynes.

He Was a Prince. Song.....Miss Janet Decker, New York
He Was a Prince. Song.....Mrs. Oneida Harb, Indianapolis, Ind.
A Question. Song.....Miss Elizabeth McGuire, Brooklyn, New York
The Boatwain Bold. (Men's voices).....Apollo Club, Kansas City, Mo.

Edward MacDowell.

Thy Beaming Eyes. Song.....Mme. Hortense Paulsen, London, Eng.
Thy Beaming Eyes. Song.....Miss Caroline Montefiore, London, Eng.
Thy Beaming Eyes. Song.....Miss Ormsby, London, Eng.
Thy Beaming Eyes. Song.....Miss Mae Foley, Burlington, Ia.
Thy Beaming Eyes. Song.....Miss Grace W. Sims, Newark, N. J.
Thy Beaming Eyes. Song.....Miss Marcia Voris, Indianapolis, Ind.
Thy Beaming Eyes. Song.....Volney Huff, Indianapolis, Ind.
Thy Beaming Eyes. Song.....Gregory Hast, Boston, Mass.
Menie, op. 34. Song.....Miss Lena Nichols, Burlington, Ia.
My Jean, op. 34. Song.....Miss Lena Nichols, Burlington, Ia.
Cradle Hymn, op. 33. Song.....Miss Lena Nichols, Burlington, Ia.
The Swan Bent Low, op. 56. Song.....Miss Jennie Slater, New York
To a Wild Rose, op. 51. Piano.....Miss Gladys Kelley, Burlington, Ia.
To a Wild Rose, op. 51. Piano.....Miss I. C. Chase, Brooklyn, N. Y.
To a Water Lily, op. 51. Piano.....Miss I. C. Chase, Brooklyn, N. Y.
To a Water Lily, op. 51. Piano.....Miss Gladys Kelley, Burlington, Ia.
In Autumn, op. 51. Piano.....Miss I. C. Chase, Brooklyn, New York

Edna Rosalind Park.

A Memory. Song.....Miss Anna Cochrane, Indianapolis, Ind.
A Memory. Song.....M. James Brines, Paterson, N. J.
Love. Song.....M. James Brines, Paterson, N. J.

Charles P. Scott.

Slumberland. Song.....Robert Hall, Newport, R. I.
Slumberland. Song.....Robert Hall, Falmouth, Mass.
Only a Ribbon. Song.....Mrs. Helen A. Hunt, Falmouth, Mass.

All singers who are interested in the most recent contributions to song literature by American composers will be glad to make the acquaintance of a new group of songs by Miss Margaret Ruthven Lang. The demands of vocal art are observed with care, and the writing for piano is thoughtful and in the manner of the instrument. The titles are "Orpheus," "Sleepy Man," "The Span of Life" and "Song in the Songless."

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CINCINNATI, March 14, 1903.

A GREAT classic evening closed the chamber music concerts of the Marien String Quartet, under the auspices of the College of Music, Thursday night, in Sinton Hall. The program presented Bach and Beethoven in four ensemble numbers—the Beethoven Trio for piano, violin and 'cello, D major; the Bach Sonata for piano and violin, A major; the Beethoven Sonata, for piano and 'cello, G major, and the Bach Concerto for violin, A minor, with string orchestra accompaniment, under the direction of Mr. van der Stucken. It was an unusual and arduous undertaking, in view of his teaching duties, for Dr. Elsenheimer to appear as the pianist in the first three and acquit himself in so thoroughly artistic and scholarly a manner. Especially was his interpretation of the Beethoven Sonata, in which Mr. Mattioli played the 'cello to a beautiful ensemble, full of character and classic meaning. The presto of the Bach Sonata was marked not only by conciseness of rhythm, but by genuineness and fidelity of expression.

The Beethoven Trio was somewhat unsteady in the ensemble of the first movement, but the large expressed deep conviction, and the presto was played with understanding and close assimilation. A decided novelty was the Bach Concerto for violin, in which José Marien seemed to arise above himself in a warm and poetic interpretation of this great composition. He gave it a reading of nobility and breadth with an enthusiasm that bordered on inspiration. His playing was living proof of how much poetry and feeling can be brought out of Bach without sacrificing genuineness of character. The string orchestra support from the Symphony forces, under Mr. van der Stucken's direction, was in close sympathy with the soloist. In the Bach Sonata Mr. Marien's playing was incisive as to rhythm and intense in its delivery.

A general request by a number of Cincinnati's leading musicians prompted Dr. Nicholas J. Elsenheimer to have published his cadenza to the Beethoven C minor Concerto, played recently by him at one of the College of Music Silver Jubilee concerts.

"The Development of Instrumental Music" will be the subject of A. J. Gantvoort's lecture on the history of music next Wednesday afternoon at the College of Music.

The next students' evening concert of the College of Music series will be given at Sinton Hall, Wednesday evening, March 25. The college chorus will take part in the same program.

A musical event of next week will be the Evening of Sonatas, by Mrs. Gisela L. Weber, violinist, and Miss Adele H. Westfield, pianist. Mrs. Weber and Miss Westfield were heard to good advantage on one of the recent Silver Jubilee programs.

The Young Men's Club of Clifford Presbyterian Church gave a recital Tuesday evening, March 10, and the program was a very enjoyable one. Among the participants were Edwin Christina, a very talented vocal pupil of Oscar Ehrgott, and the Misses Lillian and Amanda

Schroer and Elizabeth Meyer, pupils of H. C. Lerch, director of the Clifton School of Music, and Clifford Fahrback and Walter Esberger, two very talented pianists. The readings of Miss Amelia Wessell and Miss Lulu Stephen were much appreciated. Prof. Victor Groneweg displayed much skill and musical talent in the rendition of a violin solo.

The next program of the Monday Musical Club will be devoted to American composers. The numbers have been chosen from Shelley, Buck, Nevin, Orth, Nelson and Wellings, to be given by Miss Jessie Joy, Miss Everman, Miss Wilson, Miss Dorman, Mrs. E. W. Steinman and Mrs. F. W. Keane.

By request Mrs. von Seggern will give the "Romanza" and the two Hungarian Dances of Brahms, and Miss Bertha Knost Grieg's "An den Frühling."

Miss Alfaretta Hill and Miss Ione B. Riddell will be in charge of the program.

The Haydn Society of the Mohawk Presbyterian Church gave its fourth sacred concert of the year in the form of "An Evening with Mozart." The program consisted of the Twelfth Mass and the Symphony in E flat. The mass was beautifully sung by the society's chorus of fifty-six voices. The symphony, arranged as a trio, was given with power and delicacy, and was heard with rapt attention by a large audience.

Because of the change in the management of the Metropolitan Opera, the operatic fever seems to be in the atmosphere, not only in the East but throughout the country. Here in Cincinnati we have ample evidence of it. Our local teachers and schools are—almost without exception—training their talented pupils for the operatic stage. Mrs. McAlpin, Madame Vigna, the College of Music and others have already given public performances of operas with their pupils. Local managers are impressed with this activity, and are desirous of stimulating this tendency. The Chester Park management has decided to offer all talented young singers an opportunity this summer.

At every Saturday evening performance during this summer season of opera at Chester Park the ambitious vocalists of the different schools are to have a chance of appearing in the regular performance. John A. Broekhoven, who has this winter trained a class in the various operas, will have charge of preparing the applicants for these performances. Mr. Broekhoven will likewise bring out one of his own art operas. So that the Chester Park management by offering this opportunity to home talent is furthering in a most practical manner the cause of opera in America. The example is to be commended as worthy of emulation in that good must come of it. It will do more to stimulate interest in music among the people than a score of high class concerts. Opera must become popular before we as a people can claim to be musical.

At the second of the series of faculty concerts at the Ohio Conservatory Tuesday evening, the high standard of the instructors was upheld and strengthened. Conservatory Hall was not sufficiently large to accommodate those desiring admission. The program opened with the beautiful Mendelssohn Trio, op. 49, with Charles Graninger, pianist; Kalman Holstein, violinist, and Charles K. Sayre, violoncellist. All showed themselves artists in ensemble. Mr. Graninger has long been known as one of Cincinnati's broad musicians, and while not lacking in technic he leans more to the artist than the virtuoso, with a distinct preference for the manifold beauties of chamber music. He shows great command of his instrument, always giving due consideration to the others, and at the same time adding much to the interpretation in refinement, taste and temperament.

The rendition of the Godard Sonata for piano and 'cello

won honor and applause for both Mr. Graninger and Mr. Sayre. Mr. Sayre shows much talent, with fine technic, playing in a refined, unaffected style.

Kalman Holstein, a recent addition to the faculty and a pupil of Hubay, proved himself an artist in both solo and ensemble work. James E. Bagley, baritone, another addition to the faculty, well known as choirmaster and organist at the Pro-Cathedral, sang the aria, "Eri Tu," Verdi, and "The Sword of Ferrara," Bullard, and impressed his hearers with the resonance and power of a well trained voice.

Miss Emilie Ehret Adams as a reader won her audience from the first. With a fine, easy stage presence, a full, well modulated voice and finely controlled facial expression, she gave Act I, Scene 3, from "The Merchant of Venice."

Mr. van der Stucken has fully made up his mind to abide by his late resignation of teaching duties at the College of Music. His successor will probably be announced next week.

J. A. HOMAN.

The Rev. Dr. Charles T. Haley Dead.

The Rev. Dr. Haley, pastor for over forty-two years of Roseville Presbyterian Church, died Friday, March 13, at his residence in Roseville, Newark, of heart weakness, complicated with throat and lung trouble. He instituted a "Service of Song" at his church about 1885, making it a principle to engage (through his organist, Henry Hall Duncklee, and later F. W. Riesberg) only the highest class talent, and paying them out of his own means, which were abundant. A roster of those who have sung at this church would include many of the highest paid singers known. A short sermon, with great variety in the music, and all done in an hour and a quarter, served to attract hundreds to the church, which was full when others were empty. The beautiful character, full of human sympathy, and the gentle and sincere manner of the man drew thousands to him, such was the force of his personality. A year ago he attempted to resign, but his congregation would hear none of it and he withdrew his resignation. The chief mover in the establishing of the Munn Avenue Presbyterian Church, Mission Memorial Church, the Fifth Avenue Presbyterian Church, the West Presbyterian Church, all of Newark or Orange, Dr. Haley was a bulwark of the church, and his work is his best monument. Regularly each year it was his habit to present his organist \$50, and no minister ever took greater interest in the music of his church. The funeral took place Monday, March 16. He leaves a sister, Miss Anna Haley, the only surviving member of his family, to whom THE MUSICAL COURIER desires to extend sincere sympathy.

Mr. Carl's Program.

AT William C. Carl's ninety-eighth free organ concert, on Friday evening of this week, at 8:15 o'clock in the First Presbyterian Church, Fifth avenue and Twelfth street, the assisting artists will be Miss Helen Reynolds, violinist, and Miss Mabel Reynolds, 'cellist. No tickets are required for admission. The following program will be presented:

Sonata in F minor.....	Mendelssohn
Allegro moderato. Adagio. Andante Recitativo. Allegro vivace.	
Spring Song.....	Merkel
Toccata (Douze Pièces pour orgue).....	Th. Dubois
Trio, Adagio and Allegro.....	Corelli
Miss Helen Reynolds, Miss Mabel Reynolds and Mr. Carl.	
The Angelus.....	Massenet
Prelude in G (Book IV.).....	J. S. Bach
Intermezzo in A flat.....	Th. Salomé
Lamentation, op. 45.....	Guilmant
Trise—	
Romanze.....	Fuchs
Nocturne.....	Widor
Miss Helen Reynolds, Miss Mabel Reynolds and Mr. Carl.	
Grand Chœur (new—first time).....	William Faulkes



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BOSTON, March 15, 1903.

MISS PAULINE WOLTMANN was the soloist at the concert of the Orpheus Musical Society last Monday. Her solos were: Contralto solo, aria from "Odysseus" ("Hellstrahlender Tag"), Max Bruch, with orchestra accompaniment, and a group of two German songs and two English songs.

Madame Edwards was obliged to postpone the performances of her opera pupils, owing to the illness of four of the soloists. Announcement will be made of the date.

Mrs. Alice Bates Rice announces a song recital, to be given at Huntington Chambers Hall, 30 Huntington avenue, Wednesday evening, March 18. Mrs. Jessie Downer Eaton will be at the piano. March 10 Mrs. Rice sang at a concert in Webster with Miss Adah Campbell Hussey, Arthur Beresford and Clarence B. Shirley. In April Mrs. Rice will sing in the Bach Mass on the 6th and 7th with the Cecilia, and on the 14th and 15th in "Pinafore" at the Bijou Theatre, doing the part of Josephine. May 1 at a festival in Lancaster Mrs. Rice is engaged for all the solo soprano work.

At a recital by vocal pupils of Frank E. Morse and piano pupils of John Manning in Pianola Hall, Steinert Hall Building, February 25, Misses Margaret and Anna Dowd, Edward Orchard, Master Ray Given, Miss Elsa Thielscher, Miss Christine Mellen, Miss Hazel Kenney, Miss Edith Frost and Miss Helen Prescott took part.

At the Chase & Baker Piano Player recital, given at the Hallet & Davis piano warerooms, on Tuesday afternoon, March 10, Miss Anna Florence Smith was the soloist.

At Recital Hall, New England Conservatory of Music, Tuesday night, George Proctor gave the first recital in the faculty course.

The Eaton-Hadley Trio concerts, third season, will take place at Huntington Chambers Hall March 5, 12 and 19; Mrs. Jessie Downer-Eaton, piano; Louis Eaton, violin, and Arthur Hadley, violoncello, assisted by Mrs. Alice Bates-Rice, soprano; Miss Mary Ogilvie, soprano, and Clarence B. Shirley, tenor.

The fourth and last in the series of Miss Terry's Lenten chamber concerts was given at Chickering Hall, Wednesday evening, by Mrs. Richard J. Hall, saxophone, and George Proctor, piano. With the assistance of Messrs. Kellu, Barth, Heindl and Belinski, violoncello, and Messrs.

J. Helhberg, Debouchy, bassoon; Hackebarth and Hein, horn, and H. Schuecker, harp.

Carl Stasny will play with the Hoffmann String Quartet, on the evening of March 25, at the New England Conservatory of Music. The program will include the Sonata of Grieg, for 'cello and piano, and the "Dumka" Trio of Dvorák. Mr. Stasny has been much pained the past week to receive news of the sudden death of his former pupil and graduate, Delbert Webster, who has held an important position as teacher of music in the Ladies' College, Halifax, N. S.

A summer session for music teachers will be given at the Faelten Pianoforte School in June and July.

Gladys Copeland, Madeleine Keilty, Mary Pumphrey, Anna Pumphrey, Carl Squire Perley and Elizabeth James will be the soloists at a recital of the Faelten School, Wednesday evening, March 25.

The Orpheus Musical Society celebrated its fiftieth anniversary by a concert, ball and banquet. The concert and ball took place at Paul Revere Hall in Mechanics Building on Monday evening, and was followed the next evening by a banquet at the Exchange Club.

The Orpheus consists of active, associate, artist and honorary members, and is located in its own building, on Massachusetts avenue. The list of past presidents includes Emil Heidenreich, Louis Weissbein, Ottomar Wallburg, Leopold Schlegelmilch, A. F. Gaensslen, H. C. Lagreze, E. Fiedler and C. Rueter. The past musical directors, August Kreissman, Julius Eichberg, Carl Pflueger, Carl Zerrahn, Glockner-Castelli, Herman P. Chelius, Martin Roeder, J. Wallace Goodrich, Dr. Kelterborn and J. B. Claus.

The concert will be under the direction of Carl Kaufmann, and this program will be performed with Gustav Strube as conductor of the orchestra and Dr. Louis Kelterborn, accompanist. Miss Pauline Woltmann was the soloist.

The People's Choral Union, S. W. Cole, conductor, will give a concert in Symphony Hall, Sunday evening, March 22. The program will include Paine's "The Nativity," Weber's "In Constant Order," Mozart's "Ave Verum" and "Glory. Honor," and Kelly's music to Walt Whitman's "O Captain! My Captain!"

On Tuesday evening Félix Fox and the Hoffman String Quartet gave their chamber concert in Steinert Hall. They played Richard Strauss's Sonata for piano

and violoncello, op. 6, and Antoine Arensky's Quintet for piano and strings, op. 51. By request Mr. Fox will play Theme and Variations for piano by Camille Chevillard. This will be the first performance of the Arensky Quintet in Boston.

Miss Elsie Lincoln, Mrs. Langdon Frothingham, Ellison van Hoose and Stephen Townsend will be the artists at the fourth concert in the series given in Steinert Hall for the benefit of the Mount Pleasant Home, Sunday afternoon, March 15. A program of songs has been arranged. The second part will consist of Homer Norris' composition, "The Flight of the Eagle."

Mrs. Edith Noyes Porter will give a concert at Steinert Hall on the evening of March 25 in aid of the Home for Crippled Children.

Madame Helen Hopekirk's third recital will occur in Steinert Hall Saturday afternoon, April 4, and not on March 22, as stated heretofore.

The recital of compositions for two pianos which the Misses Ottyl and Juliette Sondheim are to give in Steinert Hall will take place on Wednesday afternoon, March 25.

Wilhelm Heinrich announces four historical art song recitals to be given at the Tuileries, 270 Commonwealth avenue, Thursdays, March 19 and 26, April 2 and 9. The purpose of these recitals is to show the development of songs from the time of the Crusades, English, German, French and Italian.

Hugo Heermann, violinist, gave his first Boston recital March 4 at Steinert Hall. He was assisted by Heinrich Gebhard, pianist, and the accompaniments were played by Mr. Zach.

Madame Isidora Martinez will give an evening with "Ancient and Modern Composers" in Steinert Hall April 16.

Ossip Gabrilowitsch will give piano recitals in Chickering Hall on Monday evening, March 16, and on Saturday afternoon, March 21. The above recitals will be his only appearances in Boston this season. His programs will include compositions by Schumann, Bach, Saint-Saëns, Chopin, Arensky, Henselt, Rubinstein, Beethoven, Mendelssohn, Gabrilowitsch, Tschakowsky, Leschetizky, Liapounow and Schubert-Tausig.

Arthur Hochman, at his second piano recital in this city on Saturday afternoon, March 14, in Steinert Hall, will play pieces by Beethoven, Schubert, Tschakowsky, Brahms, Chopin, Emil Sauer, Mendelssohn and Liszt.

The Apollo Club, under the leadership of E. Mollenhauer, gave its third concert of the season in Chickering Hall Friday evening. The club was assisted by H. E. Williams, who sang the aria "Lend Me Your Aid," from Gounod's "Queen of Sheba," and a group of Hawley's love songs.

A pupils' recital of the orchestral class was given at the Daudelin School of Music, Monday evening, March 9.

Owing to the illness of Ellison van Hoose the Lincoln concert, which was to be given in Steinert Hall on Sun-



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day afternoon for the benefit of the Mt. Pleasant Home, has been postponed to March 29.

Mrs. Onthank gave a recital at Mr. Lang's music rooms on Wednesday afternoon, and on Thursday evening sang two of her songs before the Cecilia Society.

Arrangements are being made for the appearance in Boston of Dethier, the organist of St. Francis Xavier's Church, New York.

The Choral Art Society of Boston, Wallace Goodrich, conductor, gave the second concert of this its second season in Trinity Church Friday evening.

On Thursday evening, April 16, at Steinert Hall, Isidora Martinez, the Spanish singer, will present to the public of Boston a program exclusively devoted to ancient and modern Spanish music, embracing a period from the middle of the thirteenth century to the present day. Those assisting will be Mrs. Homer E. Sawyer, Robert MacKenzie, Ivan Morawski, Mrs. M. S. Del Castillo, Miss Margaret Gorham and Miss Rebecca R. Joslin.

Fred Mahn will play at Mrs. Edith Noyes' concert in Steinert Hall on Wednesday, March 25.

At the second subscription morning concert at the Hotel Somerset, Monday, March 16, Miss Marguerite Hall and Herbert Witherspoon will be the soloists.

At the eighteenth concert of the Boston Symphony Orchestra on Saturday evening, March 14, the program was:

Overture, The Dawn of Love, op. 28 (first time).....Schumann
Romeo and Juliet, Overture Fantasia after Shakespeare.....Tchaikovsky
Impressions of Italy, orchestral suite.....Chapientier
There will be no public rehearsal and concert next week.

Madame Pappenheim's Professional Pupils.

MISS MARGARET ANDREAS, well known as a church singer in Wilkesbarre, Pa., is singing considerably and with great success in numerous clubs and large society concerts. She appeared last week with the Symphony Society and scored quite a hit. Another well known professional, Mrs. Corinne Wiest Anthony, has church and synagogue engagements in Philadelphia, and the requests to appear in concert were so numerous of late that she has had to decline some of them. Miss Margaret Freeling-Norri will be a soloist in Pergolesi's "Stabat Mater" March 26 at the Waldorf-Astoria Hotel. Miss Frieda Stender is now completing her studies in repertory, preparatory to sailing for Europe on April 16, where she will appear in grand opera. Many friends of this young singer will follow her career there with interest.

Louis Blumenberg Plays Fanciulli Romanze.

LOUIS BLUMENBERG, the cellist, played a new manuscript Romanze, "Love's Story," composed by Fanciulli, bandmaster of the Seventy-first Regiment Band, and dedicated to him, at the concert in Lenox Lyceum Saturday evening. The piece is skillfully constructed, with a dominating chief theme, and was so well played and so much liked that Mr. Blumenberg had to grant an encore. Rubinstein's Melody in F. Mr. Riesberg accompanied.

THE GRAU OPERA.

WEDNESDAY EVENING.

"IL TROVATORE."
(In Italian.)

Leonora.....Madame Nordica
Inez.....Mlle. Bauermeister
Azucena.....Mme. Louise Homer
Manrico.....Mr. de Marchi
Il Conte di Luna.....Mr. Campanari
Ferrando.....Mr. Journet
Ruiz.....Mr. Vanni

Conductor: Mancinelli.
Followed by
"DER WALD."
(In German.)

Roschen.....Madame Galski
Iolanthe.....Madame Reuss-Belce
Heinrich.....Mr. Anthes
Der Landgraf Rudolf.....Mr. Bispham
Der Hausirer.....Mr. Blass
Peter.....Mr. Muhlmann

Conductor: Hertz.

FRIDAY EVENING.

"LE PROPHETE."
(In French.)

Fides.....Madame Schumann-Heink
Bertha.....Miss Marilly
Jean de Leyde.....Mr. Alvarez
Zacharie.....Edouard de Reszké
Oberthal.....Mr. Journet
Jonas.....Jacques Bars
Mathisen.....Mr. Declery
Un Officier.....Mr. Bégue
Un Paysan.....Mr. Vanni
Un Hérault.....Mr. Cernusco
Un Anabaptiste.....Mr. Cernusco

Conductor: Flon.

SATURDAY AFTERNOON.

"ERO E LEANDRO."
(In Italian.)

Prologo.....Madame Schumann-Heink
Ero.....Madame Galski
Leandro.....Mr. de Marchi
Ariofarne.....Edouard de Reszké
Una Voce dal Mare.....Mr. Dufriche

Conductor: Mancinelli.

SATURDAY EVENING.

"LA FILLE DU REGIMENT."
(In French.)

Marie.....Madame Sembrich
La Marquise de Berkenfeld.....Madame van Cauteer
Tonio.....Mr. Salignac
Sulpice.....Mr. Gilibert
Hortensius.....Mr. Dufriche
Un Caporal.....Mr. Bégue

Conductor: Flon.
Followed by
"PAGLIACCI."
(In Italian.)

Nedda.....Mme. Fritz Scheff
Canio.....Mr. Dani
Tonio.....Mr. Campanari
Peppo.....Mr. Reiss
Silvio.....Mr. Declery

Conductor: Flon.

MONDAY EVENING.

"DON PASQUALE."
(In Italian.)

Norina.....Madame Sembrich
Dottore Malatesta.....Mr. Scotti
Don Pasquale.....Mr. Gilibert
Notaro.....Mr. Vanni
Ernesto.....Mr. Dani

Conductor: Flon.

Followed by

"CAVALLERIA RUSTICANA."
(In Italian.)

Santuzza.....Madame Galski
Lola.....Mme. Louise Homer
Lucia.....Miss Bauermeister
Turiddu.....Mr. de Marchi
Alfio.....Mr. Campanari

Conductor: Flon.

Marie Seymour Bissell Studio Musicale.

MARIE SEYMOUR BISSELL gave another informal musicale at her studio, 489 Fifth avenue, February 25. Among the new pupils who contributed much pleasure was Mina Assmann, displaying a voice of fine quality and much promise in the selection, "Ueber's Jahr," by Bohm.

Mary Bradley, in one of Hawley's songs, showed a most pleasing voice and attractive style. The work of Alice Stursberg, an excellent mezzo soprano, and of Mrs. Fannie McLean was thoroughly commendable. Miss Clay Shannon pleased everyone with her beautiful tone quality, while Lois Shannon's singing of a spirited Waltz Song brought forth much applause. Mrs. Augustin Thomas contributed a fine selection by Secchi; her voice is an excellent contralto, rich and expressive and of great possibilities.

Lucy Glenn, in Lalo's "L'Esclave," delighted her audience with her tender, pathetic rendering of the composition; her contralto voice, though young, yet is charming to listen to.

Lucy Williams sang "Sur la Plage," by Chaminade, with good tone and true power; and Miss Nelle Thomson's singing of "Sands o' Dee" was a most attractive number, showing much style and art.

The older pupils added interesting numbers, among which were songs by Sarah King Peck, who is always the artist. Miss Peck improves constantly, the best compliment which can be paid to any singer. The style, finish and detail of her art are always apparent.

The program closed with the duet from "Aida" by Miss Peck and Miss Elmer.

Miss Elmer's voice is in every way ideal in the music written for Amneris. Hers is a true contralto, deep in quality, yet extensive in compass, and she sings with an earnestness that is a charm.

Miss Bissell brings out many new voices each season, and this year is no exception. Her hours have been full the entire season, and she has a waiting list for next year.

De Treville to Pattou.

YVONNE DE TREVILLE (Edith Le Gierse) plans to return soon from Europe, where she has been singing in opera. An article in a St. Louis daily, with a handsome picture of this American girl, contains most flattering reference to her teacher of voice production, August Ange Pattou. At a time when she had already become a proficient performer on the piano, harp and violin she made up her mind to develop her voice. She declares herself fortunate in having met, just at this time, Mr. Pattou, and says that to him is due the credit for her voice production, without which no singer can become truly great. If singers only knew how much Mr. Pattou could help all those who are intelligent enough to acknowledge their vocal needs, how they would flock to the studio of de Treville's teacher!

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

Chicago, Ill., March 15, 1903.

ON Sunday afternoon and evening the Bohemian baritone Boga Oumiroff gave song recitals at Music Hall, both of which were largely attended—by the singer's countrymen in particular. Without being exceptional or striking, Mr. Oumiroff's singing may be described as interesting and decidedly pleasant. It is marked by considerable charms of tone color and expression. His voice is rich and sonorous in quality, even if not conspicuously powerful. It is, however, of sufficient calibre and range to express many fine and subtle shades of feeling. Oumiroff has also a warm and sympathetic temperament. Polish and refinement, rather than dramatic power, characterized this gifted singer's work throughout. Bohemian songs predominated in the programs of both recitals.

Mr. Oumiroff was "assisted" by a nine year old pianist, Milada Cerny, who played the Mendelssohn "Rondo Capriccioso," Weber's "Perpetuum Mobile," and a Chopin Polonaise. Like most prodigies, this little girl displayed surprising technical facility, combined with a lack of comprehension of the intellectual contents of her pieces. It was obvious at once that she was playing as she had been taught to play—without in the least understanding why, but it was obvious also that she has in her the making of a fine and perhaps a brilliant pianist. Her withdrawal from the concert stage and her close application to technical and general mental development would be essential to her ultimate artistic success. Her playing was interesting as an exhibition of natural talent, rather than for its own musical worth.

At his twentieth concert, which took place at the Grand Opera House last Sunday afternoon, George Hamlin had the assistance of Leopold Kramer and Bruno Steindel—the concertmeister and solo violoncellist of the Chicago Orchestra—Albert Boroff, basso, Mrs. Bruno Steindel, pianist, and Miss Eleanor Scheib, accompanist. When so many excellent artists are brought together it is doubtful if any advantage would be attained by making personal distinctions—especially when the performances are so uniformly good as on this occasion. Mr. Boroff gave further evidence of his possession of an attractive and well controlled voice, and found it necessary to follow up his group of songs with an encore. Both Mr. Kramer and Mr. Steindel repeated the successes they have made on numerous occasions, the former exhibiting consummate mastery in a beautiful performance of the "Prize Song" from Wagner's "Meistersinger" and a Spanish Dance by Sarasate; while the latter captivated the audience with his remarkable technic and fascinating tone in a "Romanze" by Franchomme, a "Serenade Espagnole" by Glazounow and a "Tarantelle" by Popper. Both of these artists were heard in Smetana's Trio (op. 15) for piano, violin and violoncello. Mrs. Steindel presided at the piano. Mr. Hamlin delighted the audience, as usual, with his singing of a group of songs by Strauss, Brahms, Massenet and Goltermann, Mr. Steindel supplying violoncello obligatos in the last two. Miss Scheib contributed largely to the success of the occasion with her expressive accompaniments. The next concert of the series is scheduled for March 22.

The Spiering Quartet occupied Music Hall on the evening of Tuesday, the 10th inst., presenting the following program, with the assistance of Rudolph Ganz, pianist, and Miss Mabel F. Shorey, contralto: Quartet, F major, op. 41, No. 2, Schumann; songs by Schubert, Adolf Brune, Bemberg, Lehmann and Hastings, and Quintet, F minor, César Franck.

The Schumann Quartet, with which the program opened, was marred seriously by the entrance and seating of many late comers, which disturbed both the players and the listeners, and well nigh destroyed one's enjoyment of the music. The second (slow) movement and the brilliant finale were perhaps the most satisfactory portions of this number, being given with much technical and interpretative finish. Miss Shorey scored a personal, if not a great artistic, success, and found it necessary to supplement her group of songs with an encore.

The Quintet by César Franck, with which the concert concluded, proved an interesting specimen of modern chamber music, being remarkably rich in point of both harmonic material and thematic development—features which combine to give it a quasi-scenic character. Franck's peculiar and original style is conspicuous all through this work, which abounds in strange harmonic progressions and rhythms, imparting a singularly novel and fascinating flavor. Although scored for but few instruments (the usual combination of the piano quintet), this composition is conceived and developed on a large scale—one which approaches the symphonic, in fact. It is a work which none but a finished artist can attempt with success, and one which must be heard more than once to be properly understood. The difficult piano part was finely played by Mr. Ganz.

The Chicago Orchestra's twenty-second program—which was also the second "young people's program" of the current season—was given its first presentation at the Auditorium on Friday afternoon, and proved a brilliant success, drawing out a large audience, which manifested keen enjoyment in the long list of popular and beautiful selections which Mr. Thomas had provided for this week's concerts:

Overture, Masaniello.....	Auber
Suite, Peer Gynt, No. 1, op. 46.....	Grieg
Larghetto, from Second Symphony.....	Beethoven
Symphonic Poem, Phaeton, op. 39.....	Saint-Saëns
A Sketch of the Steppes of Central Asia.....	Borodin
Marche Slave, op. 31.....	Tchaikowsky
Overture, Cockaigne (In London Town).....	Elgar
Funeral March of a Marionette.....	Gounod
Waltz, Wein, Wein und Gesang.....	J. Strauss
Walweben, Siegfried.....	Wagner
Overture, Tannhäuser.....	Wagner

This fine program is in strong contrast to the one presented last week, being as light and popular in its complexion as the other (made up altogether of Beethoven

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numbers) was serious and imposing. Incidentally it furnishes a striking illustration of the virtuosity and versatility of Mr. Thomas and his players, showing the ease with which they can turn from a work of the magnitude of the Ninth Symphony to a Strauss waltz and make the one as captivating as the other was impressive.

Several of the selections on this week's program were brought forward for the first time—Auber's spirited overture to "Masaniello," Borodin's picturesque "Sketch of the Steppes of Central Asia," Gounod's droll and once popular "Funeral March of a Marionette," and the famous "Wein, Wein und Gesang" waltz of Johan Strauss. Nearly all of these pieces are familiar, however, from numerous performances elsewhere than at the Symphony concerts, the only one having the flavor of novelty about it being the Borodin number, and even this one has been played here before—at one of the World's Fair concerts, if memory serves. The remainder of the program consists of established favorites, works which have delighted local concertgoers on many a former occasion, and which—to judge from the reception accorded them at this time—show no signs of waning popularity.

After the intermission Frank O. Lowden, one of the trustees of the Orchestral Association, made a public appeal for the support of the orchestra, urging that quick action was now necessary to insure its permanence. Up to noon on Friday 677 subscriptions had been received, aggregating a total of \$225,167.81. There remains about half a million dollars to be raised, and the general feeling seems to be one of confidence that this sum will be forthcoming.

Next week's program will introduce as novelties here the "Poem for Orchestra," after Paul Verlaine's "La Bonne Chanson," by Charles Martin Loeffler, of Boston, and Vincent d'Indy's Symphonie for orchestra and piano, in which latter the piano part will be played by Rudolph Ganz. Other numbers will be Schumann's "Genevieve" overture, Liszt's "Les Préludes," and the "Good Friday Spell," "Transformation Scene" and "Glorification," from Wagner's "Parsifal."

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Additional Chicago Notes.

THE sixth of the series of Auditorium popular concerts took place on the evening of Sunday, the 8th inst., a good sized and not overcritical audience being in attendance and showing its pleasure in the miscellaneous program presented. Concerning their central attraction, it suffices to say that no orchestra can do first class work with but a single rehearsal, refinement and precision of tone and expression, not to speak of adequate interpretation, being impossible with any such insufficient preparation. And as these and other artistic details are the things to be discussed chiefly in a criticism, if they are not in evidence in some degree, there is but little to say. A number of local artists have been making personal successes at these concerts, those appearing last Sunday night being William Beard, Jr., baritone; Arthur Dunham, organist, and Mrs. Sue Harrington Furbeck, contralto, all of whom won cordial recognition from the audience. Mr. Beard's number was the "Pro Peccatis" from Rossini's "Stabat Mater," which he sang in an expressive and effective manner. Mr. Dunham displayed good judgment and commendable mastery over the mechanical resources of the great Auditorium organ. Mrs. Furbeck was heard in the song "My Heart Is Weary," from Goring Thomas' "Nadeshda." A better accompaniment in this number would have been advantageous to all concerned.

George Hamlin has decided no longer to connect himself with but one managerial office. In future he may be engaged through any responsible agency in the country. Very few of the Chicago soloists have done as good work or as much of it this season as Mr. Hamlin, and his withdrawal from local management will doubtless result in largely extending the already wide demand for the popular tenor.

Mrs. Genevieve Clark Wilson has entirely recovered from her recent severe illness and is ready to resume her engagements. The absence of this favorite soprano has been felt during the present season and a number of important engagements have already been made for the near future.

Not many local soloists have filled as many successful engagements this season as Miss Helen Buckley, whose recent concerts have included all of the following: February 19, Racine; 25th, Menoken Club, Chicago; 28th, Omaha; March 3, Oberlin, Ohio. And the immediate future is well filled with other recitals for this popular soprano.

The first public concert by the American Conservatory Orchestra, Herbert Butler director, will take place on the evening of the 25th in Steinway Hall. An excellent program has been prepared, containing a Haydn Symphony, the Nevil Suite, "A Day in Venice," and other interesting numbers. Misses Mabel Goodwin, soprano; Mari Whitney and Ethel Freeman, violinists; John Chapman, baritone, and Wallace Hobart, pianist, will assist.

The piano recital by Walter Spry, originally announced for March 12, was postponed for one week, and will take

place on the 19th. William H. Sherwood will assist Mr. Spry.

Charles E. Watt will give a Beethoven lecture recital in Springfield, Mo., March 10, and in St. Louis on March 20 and 22.

The engagement by the Central Lyceum Bureau of Miss Suzanne Adams has been announced. The distinguished prima donna soprano will be assisted by Leo Stern, violoncellist, and George Crompton, basso cantante and pianist. In making this engagement the Central Lyceum Bureau anticipates one of the greatest popular successes in the career of that enterprising agency. Suzanne Adams has a record which alone makes her forthcoming tournee one of assured brilliancy. She has enjoyed very unusual honors in the domain of music, and both as an operatic and concert singer she has won popularity of a kind to insure a welcome wherever she may appear. Among the other musical attractions of the Central Lyceum Bureau announced for next season are all of the following: Boston Ladies' Symphony Orchestra, Royal Hungarian Court Orchestra, Central Concert Company, Siegel-Meyer-Caveny Combination, Lyceum Opera Company, Brooke's Chicago Marine Orchestra, Mendelssohn Quartet Company and Margaret Smith, Ernest Gamble Recital Company, Artists' Trio, Roney's Boys—a long list and a popular one.

As showing how largely the popular booking agencies will figure in the musical life of next season, the following list of the Redpath Lyceum Bureau is interesting. It will be seen that a number of very popular Chicago people are conspicuous in the attractions here enumerated, and by which the musical West will be entertained next season:

Bruno Steindel Company, Bruno Steindel, violoncello; Mrs. Bruno Steindel, pianist; special arrangement with Dunstan Collins. Jenny Osborn Company, Jenny Osborn, soprano; Charlotte de Muth, violinist; W. C. E. Seeboeck, piano; Frank Hannah, tenor. Katharine Ridgeway Concert Company, Katharine Ridgeway, reader; Marion Littlefield, contralto; U. S. Kerr, basso; Mr. Lamberson, pianist. Madame Wunderle, supported by two artists to be announced later. Nell Ames Horr Concert Company, Nell Ames Horr, reader; Carl R. Beedle, cello and trombone; C. L. Batchelder, flute; Catherine Cole, accompanist. Royal Hungarian Court Orchestra, ten people; P. K. Matus director. Redpath Grand Concert Company. Sherwood Grand Concert Company, William H. Sherwood, pianist; Frank Croxton, basso; Frank Hannah, tenor; Mrs. Park, contralto; Mrs. Gauderaux, soprano; Mrs. Merrill, accompanist; this company will present scenes from "Martha." Sherwood Mixed Quartet; same company as above without Mr. Sherwood. Salem Cadet Band. Temple Quartet Concert Company, E. F. Webber, director and manager; Victoria Lynn, reader. Von Moltke String Quartet. Walter George Concert Company. Whitney Brothers Quartet. Chicago Madrigal Club, D. A. Clippinger director; with a chorus of twenty-four of Chicago's best voices, assisted by Michael Banner, violinist, and Jennie Scott, pianist. During's

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It must strike the musical world that the Slayton Lyceum Bureau is reaching out for some very ambitious attractions of artistic character. In the list advertised in THE MUSICAL COURIER there are several stars of rare brilliancy. Here is a partial list of the bright particular musical lights to sparkle next season under the auspices of the Slayton Bureau: Ovide Musin, supported by Annie Louise Tanner-Musin, Marion Green and Wilhelm Koenig; the Banda Rossa, E. Sorrentino director; Slayton's Women's Symphony Orchestra; Dr. Ion Jackson-Mabelle Crawford, with Miss Fay Hill at the piano; Lotus Glee Club, with Miss Minnie Marshall Smith, Jessie Bartlett Davis, assisted by Frank Croxton, Walter Logan and Carrie Jacobs Bond; Isabel Cargill Beecher, with Saidee Knowland Coe at the piano. These are some of the Slayton Bureau's attractions, and they cover a wide range of diversified talents.

The second concert this season of the Drake String Quartet was given in Kimball Hall last Wednesday evening. It was an interesting entertainment, and again proved the intelligent and musicianly work by which Earl Drake has won a good place in Chicago's musical life. The program included Mozart's D major Quartet, which was well played, and the Arne Oldberg Quartet, which latter was given with admirable effect. The composer, who was present, was recognized and bowed his acknowledgments. The incident gave to the evening a pleasant bit of coloring. Mr. Drake and the veteran teacher Emil Liebling gave the "Kreutzer" Sonata, which would have been a pleasing performance but for the slipshod work of the pianist. Whether wearied by his constant teaching and playing, or indifferent because of a fame firmly fixed, Mr. Liebling's liberties with the score and carelessness proved a disadvantage to the violinist and was a surprise to the audience, to whom the pianist has been known as a conscientious teacher and versatile musician.

Glen Hall's March engagements were and are as follows: Recital, Freeport, Ill., March 3; Beethoven's Ninth Symphony, with Theodore Thomas' Orchestra at Auditorium, Chicago, March 6 and 7; recital, Danville, Ill., March 23; recital, Terre Haute, Ind., March 24; recital, Valparaiso, Ind., March 30; Golden Legend, Evanston, Ill., March 26.

Donnelly's "Stabat Mater."

JOSEPH P. DONNELLY will on March 26 produce at the Waldorf-Astoria, for the Cathedral Library Association, the Pergolesi "Stabat Mater" for female voices. This will be in the nature of a revival of this celebrated work. He will have the assistance of twelve select voices from the Church Quartet Club, with Beatrice Fine and Margaret Freeling-Norri as soloists, and the Kaltenborn String Orchestra.



The Flight of the Eagle.—Text from Walt Whitman's "Leaves of Grass," set to music by Homer Norris, for soprano, tenor and baritone. Published by the Boston Music Company.

IN these days of saccharine song cycles, furnished with fulsome texts and treacle music, it is a relief to come across such strong and healthy work as Mr. Norris'. He chose well when he chose Whitman's virile lines for musical treatment. It is no small matter for wonder that the poem has not been used before by any of our American composers.

Mr. Norris' work is divided into the following parts: Recitatives for baritone and soprano; rhapsody for tenor with soprano obligato, "I Am He That Walks"; baritone recitatives; aria for baritone, "Clear and Sweet Is My Soul"; trio, "Clear and Sweet"; tenor solo and trio, "I Pass Death With the Dying"; canon, "The Whole Earth and All the Stars"; soprano solo and trios, "Song of the Universal"; finale, Trio in Stretti.

When a composer prefaces his work with an intelligent declaration of his aims and purposes, the task of the commentator becomes much simplified. We shall let follow a part of Mr. Norris' "Foreword," reproduced on a fly-leaf of his composition:

"I have allowed myself the same freedom in making selections from Whitman's poems that the writer of the standard oratorios used in choosing material from the Bible. The scale of whole steps which occurs frequently in 'The Flight of the Eagle' was not a preconceived idea; it must have evolved from my absorption of Whitman's gospel of equality—the 'divine average.' To deliberately invent such a scale and then groove one's thoughts through a medium thus formulated would be inartistic and contrary to Whitman's point of view. * * * In order to faithfully express Whitman * * * I could do no other than momentarily abolish arbitrary boundaries of tonality (which, after all, have no confines save in the minds of pedagogues!) and move with freedom through the world of tone. Such music may be best described as unatonic. * * * If there is anything 'American' about the work, suggested by an indefinable quality which we term 'atmosphere,' it has come, not by an exploitation of primitive Indian or African melody, but from close contact with a poet who represents the democratic, cheerful, optimistic, aggregate American nation of today. I believe that if we ever have an individual type of American music it will be composite in character and will be based on material chosen neither from feudal Europe nor even earlier America. It will express intellectual, aesthetic and spiritual conditions of an actual present."

It is not every composer that has such well ordered and concise knowledge of his own intentions. In "The Flight of the Eagle" Mr. Norris adheres consistently to the principle that he has laid down for himself. Two scales of whole tones, harmonized with broad, simple chords, are affixed on page 1 as the musical motto of the piece. The scales are C, D, E, F, sharp, G sharp, and B flat, C—B flat, C, D, E, F sharp, A flat, B flat. There is no key signature. Throughout one can follow the working of the unatonic principle and of the scale of whole tones. It appears now in the right hand, again in the left, sometimes complete, more often in divisions that are not easily found and combined at first glance. The melodic line is short but well marked. This gives the composer a chance to display his fertility of invention and to adapt himself ever to the changing thought. The single numbers that should win especial popularity are the fine rhapsody for tenor; the melodious trio, "Clear and Sweet"; the tenor solo, "I Pass Death," and the effective finale, with its lift and climax. The piano accompaniment is well made, the part writing reveals unusual skill, and the harmonies are unconventional enough to keep the listeners always on the qui vive. Taken altogether this work places Mr. Norris on an honored niche in the sparsely peopled temple of our American composers.

Märchen.—Op. 20. (Fairy tale) for string orchestra (two violins, viola, 'cello and bass), by Alvin Kranich. Published by F. E. C. Leuckert, of Leipsic.

Mr. Kranich has long been known as a gifted composer in the larger orchestral forms. He has written also several piano concertos, which he performed with success in various European cities. In this Märchen, naive in spirit, gentle in melody, and compact in construction, Mr. Kranich reveals himself as a master in the smaller forms. Without the aid of the whole orchestral palette, and alone by means of clever counterpoint and a comprehensive harmonic scheme, this "Märchen" is made to tell a pretty musical tale, rich in incident and opulent with color of the most delicate kind. The violins open with a gracious melody in G, tastefully phrased. There is at once a miniature climax, inspired by the violins and the viola. The 'cello figures prominently in the second episode, which is tersely developed, and then allowed by simple means to return to the opening theme in tempo, "langsam und zart" ("slowly and tenderly"). The violin sings in short epilogue, which is closed by a single tuneful phrase on the 'cello. Kranich's "Märchen" deserves a hearing at our orchestral concerts, and once heard, should secure quick and lasting vogue.

American Character Sketches.—Op. 53. By E. R. Kroeger. Published by the Thiebes-Stierlin Music Company, St. Louis.

These sketches are ten in number, namely, "The Gamin," "Prairie Sadness," "Song of the Mountaineer," "Lonely Ranchman," "Unca's Death Song," "The Aged Negro," "An Indian Lament," "Mountain Dance," "Indian Air With Variations," and "Voodoo Night Scene."

Mr. Kroeger has done far better work than in these American sketches. He has a fund of melody quite his own, and should find it unnecessary to borrow weird Indian

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and African material, which in the main does not readily lend itself to interesting treatment on the piano. On another part of this page Mr. Kroeger might find some pertinent remarks made by Homer Norris. They cover the subject pithily and well.

"The Gamin" is inconsequential and not essentially "American." "Prairie Sadness," perhaps the best of the whole set, is melodious and not too elaborate. The "Lonely Ranchman" could well be abbreviated to less than half his present stature. Where do mountaineers sing such song as Mr. Kroeger's op. 53, No. 3? Certainly not in this country. The melody repeats by far too often. "Unca's Death Song" is characteristic, but not beautiful. "The Aged Negro," taken in a rollicking tempo, would make a good dance. The "Lament," with text and slow chord accompaniment, might have been a good song. The "Mountain Dance" is brilliant and effective. The "Air" is the most ambitious of these sketches, but even the clever figurations cannot save the piece from dullness. There is no inherent life in the melody. The "Voodoo" scene is distinctly trivial.

Ten Songs.—By Ernest Whyte. Published by J. L. Orme & Son, Ottawa, Canada.

Mr. Whyte has some very pleasing musical ideas, and he garbs them with taste and discretion. Of his ten songs the "Hindoo Maiden" and "Vagabond's Song" (poem by Catulle Mendes) seem most interesting on cursory examination.

Modern Organ Tuning.—The How and Why.—By Hermann Smith. Published by William Reeves, London. Imported by Charles Scribner's Sons, New York.

Mr. Smith is the author of "The World's Earliest Music" and "The Art of Tuning the Pianoforte." Particularly the latter book has met with some favor. It was designed to teach the musician how to be his own tuner. This new work does not follow a similar aim, because, as Mr. Smith remarks rather humorously, "such an incitement, if it took effect, would certainly lead in most instances to disasters to the organ, palliated only by the gratitude to be won from organ builders for the additional amount of work thrown into their hands."

"Modern Organ Tuning" explains clearly the nature of the organ pipe and the system of equal temperament. There is in the book also an historic record of the evolution of the diatonic scale from the Greek tetrachord.

Appended to a "comparative table of the vibrations throughout the equal tempered scale at the three pitches" is a note that contains some information both new and interesting. Mr. Smith says in effect: "Until the investigations of Dr. A. J. Ellis and Dr. Koenig the Diapason Normal was believed to be exactly 435 v. In May, 1880, Dr. K. especially determined it to be really 435.45. Hence all forks that are copies of it are nearly half a vibration sharper than marked; therefore, throughout the scale the ordinary calculations made upon the older basis are inaccurate."

Mr. Smith brushes aside the old systems of organ tuning (the Mean Tone Temperament and the Unequal Temperament) and preaches the new way with fervor and with logic. From the time of Pythagoras to our own day he reviews the history of tone and of vibration. His arguments are always sound and his knowledge of his subject absolutely amazing. We had no idea that so much ground could be covered in a treatise on organ tuning. We begin with Terpander, Oympos and Anacreon and are gradually brought to Helmholtz and Woolhouse.

Space forbids a further recapitulation of Mr. Smith's erudite pages. Enough has been said to encourage the perusal of a work which should interest not only the organ tuner, but every musician as well.

Life of Richard Wagner.—By Kegan Paul. Trench, Trübner & Co., Limited, of London, have issued the third volume of the "Life of Richard Wagner," the English version, by William Ashton Ellis, of C. F. Glasenapps' "Das Leben Richard Wagner's."

The third volume has over 500 pages and covers the years from 1849 to 1853 under the subtitle of the "Outlaw."

That was at the time that Wagner was exiled from Germany for political reasons. Wagner died in 1883, which leaves thirty years to be filled. He was seventy years old when he died, and his biography could not have very well begun to dilate before his tenth year. One-half of the material is covered in these three big volumes, meaning that the great activity of Richard Wagner from 1853 to 1883, including his great works, probably will constitute more than the three volumes of the thirty years preceding 1853. Ashton Ellis says in his prefatory note that he allowed himself the luxury of "an unstinting hand," and ends it by saying: "If my readers complain of too great length, they have their remedy—they need not read. For myself I had to write."

The volume is replete with the most interesting details of that period, and is a great addition to all former researches, Mr. Ellis having an abundance of material with which to work, and we are free to say that he probably could have got up an independent Richard Wagner biography as extensive as the Glasenapps, if not more so, for he is an enthusiast who knows no limit and who is absolutely devoted to his task. The particular departments which are covered are, of course, the introduction of "Lohengrin," which Liszt worked up so beautifully at Weimar, and then a very good discussion of Liszt's life at Weimar at that time. Then comes a part devoted to the domestic conditions and artistic work at Zürich, where Wagner lived, and following this a paragraph on the development of the operas throughout Germany. A sketch of the "Nibelungen" is then given, the book ending with the death of Uhlig, the friend of Wagner.

It is a valuable addition to the Wagnerian literature, and the three volumes should be in every musical household if for nothing else than for the details contained in it, although it has its literary value.

It is probable that a year will pass before the fourth volume appears.

Dr. Dufft Sings.

THIS caption might be permanently "set," for there is hardly a week in the year that the popular singer does not sing. Recently he sang in Verdi's Requiem, at St. Paul, Minn., when the Dispatch, of that city, said: "Dr. Carl Dufft, the basso, was warmly welcomed, his work in former years being remembered with pleasure. His voice has a mellowness and he sings with purpose, insight and distinction."

Of his singing in "The Creation," at Chicago, the Record-Herald said:

"Dr. Dufft's voice is of good volume and he reads the text with distinctness. The air 'Rolling in Foaming Billows' was one of his best numbers."

At Allentown, Pa., the Morning Call had this to say:

"Dr. Carl Dufft, with his magnificent voice, again appeared before an Allentown audience, and was again accorded an enthusiastic welcome. His success at the Oratorio Society's concerts has not been forgotten, and in his superb renditions of last evening he more securely entrenched himself in the favor of the city's music loving people."

Dr. Lawson, the Tenor.

THE merits of Dr. Lawson, the tenor, are becoming known to a large number of people, and he is gradually winning a reputation for reliability, and always does good work. He was the only male soloist at the second concert of the Apollo Club, and of his singing the Press said:

Dr. Lawson's numbers, "Spirito Gentil," from "La Favorita," and "A Love Song," by S. Archer Gibson, which, written for and dedicated to him, was sung for the first time, deserve more than ordinary mention. They were received with great enthusiasm. Dr. Lawson has remarkable talent, and his unusually beautiful voice is under absolute control. His pure, ringing high C and his dramatic cadenza in the opera aria brought a spontaneous round of applause, as did also the love song by Gibson, which was equally well rendered and received a hearty encore. Dr. Lawson is one of the few tenors who can sing from their lowest to their highest tones with freedom and ease.

DENVER.

DENVER, March 11, 1903.

THE Musical Festival, April 17 and 18, promises to be the best thing in a musical way ever attempted in Denver. Mr. Williams' large chorus is working zealously on "Elijah" and shows evidence of doing most excellent work for the festival. The soloists are Jennie Osborne, Mabelle Crawford, Glenn Hall and Mr. Williams, a brother of Wardner Williams. Mr. McClellan, the organist for Salt Lake's great organ, is to give a couple of recitals. Thomas' Orchestra will be here, and in all the festival will be the grandest treat the Western people have ever had. Reports show people from all the surrounding States will attend, and we understand special rates are to be had.

March 13 the next concert of the Denver Symphony Orchestra will be given at the Broadway. Mrs. Martyn will be the soloist.

The Bader String Quartet will give a concert at the Unity Church March 24.

The next concert of the Apollo Club will be given on April 2.

Some of Frank Ormsby's pupils sang "Persian Garden" at Fort Collins a few days ago. The local paper spoke very much in praise of the performance.

Fort Collins organized a choral society last week, beginning with a membership of fifty. Frank H. Ormsby has been engaged as conductor.

The pupils at the Conservatory of Music gave a recital at the Woman's Club Building March 2.

The State Agricultural College Glee Club will make a tour of the State, beginning March 26. Ormsby is the conductor and will do considerable solo work besides.

Dr. Bleyer Entertains.

DR. J. MOUNT BLEYER gave a dinner to several of his musical friends at his residence 836 Lexington avenue last Sunday. The artists present were van Rooy, Burgstaller and Anthes, of the Metropolitan Opera Company; Carl Müller, the accompanist of the Opera Company, and Edward Richter, of Lambert's College of Music, and Louis Blumenberg, the violoncellist. After dinner the artists adjourned to Dr. Bleyer's laboratory and were entertained with exhibitions of X-rays, violet rays and numerous other electrical appliances with which Dr. Bleyer treats artists for throat troubles. The afternoon was a most interesting and delightful one.

Adolf Klengen Recital.

THE Scandinavian pianist in charge of the music at Mexico College, Mo., has been giving recitals under the management of Lucena B. Mattoon in Kansas and elsewhere. Both Zeisler and Gabrilowitsch have played in that region, so they are accustomed to the best. It was a compliment that nearly 1,000 people attended the piano recital at Lawrence, Kan.

"Manru" in Paris.

THE production of Paderewski's "Manru" in Paris now seems to be certain. Mendes has made a French translation of the work, under the title of "Les Roumains." No date is mentioned for the first production.

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NEW ORLEANS.

NEW ORLEANS, March 11, 1903.

POSITIVELY the last appearance of this year's French Opera Company was held on the night of March 5, it being the third benefit performance for the stranded troupe. Fortunately it was better attended than the two previous ones.

The program was an attractive one, consisting of two acts from "Hamlet," with the title role by M. Mezy. Mlle. Courtenay took the part of Ophelia and Mlle. de Rambly, M. Darmand and others were in the cast. The program follows:

Ouverture de Guillaume Tell.....	Rossini
Orchestre.....	
Vierge au Pied de la Croix.....	Pons
Mlle. Dantes.....	
Vogues sur les Flots.....	Gounod
M. Bellordre.....	
Noel.....	Holmes
Mlle. Faure.....	
Quatuor.....	Mendelssohn
MM. Combel, Beyre, Vaché et Nazy.....	
La Cinquantaine.....	
M. Maillard.....	
Air Sacré de Salome.....	Massenet
Mlle. Guinchan.....	
Grand Air du Prophète.....	Meyerbeer
Mlle. de Rambly.....	
Duo pour Deux Flûtes, avec accompagnement de harpe.....	
MM. Babatos et Gilson et Mlle. A. Weill.....	
Adieu.....	Schubert
Mlle. Ricordeau.....	
Les Rameaux.....	Fauré
M. Dons.....	
Ave Maria.....	Gounod
Madame Mezy, avec accompagnement de violon, 'celle, harpe et harmonium.....	
Madame Mezy, MM. Combel, Vaché et Mlle. A. Weill et M. Nazy.....	

The program was concluded by the grand ballet de "Faust," réglé par M. Belloni, dansé par Mmes. Villa, Mozzi et les dames du corps de ballet. L'orchestre sous la direction de M. Di Marco.

Enough money was realized from these three performances to take the leading members of the troupe home, but the chorus and orchestra are still here, stranded.

Mlle. Courtenay very graciously gave her services, and before returning to France will visit her old home in Missouri and probably do some concert work. She has been offered a position with the Bostonians, who have recently visited this city, but declined the offer, as she says she prefers the work she has been trained for. She has an engagement with the Opera Comique at Paris for the months of May and June. Mlle. Courtenay's Lakmé was one of the treats of the season here, her voice being specially adapted for the colorature work of this rôle.

M. Dons has signed with the Opera Royale at Brussels for next season.

M. Jerome has an engagement at Nice. This artistic tenor has given universal satisfaction here.

As they were billed for two months longer in this country very few have immediate engagements elsewhere.

M. Marcel was a comique par excellence, but he did not know what the word "sing" meant. This he had the humor to burlesque, and thus to cover entertainingly his defect.

M. Maillard was a different type of a comique and a much better singer. M. Mezy says he never sang here; in fact, many of the troupe were affected by the dampness here. Although Mezy was good, his wife won the ovations, and yet was not a member of the troupe. Dantes was pleasing and gave a delightful purity to the part of Cendrillon. Guinchan was a worker; she gave to her rôles the best of her efforts in voice and acting, which won for her many honors. Sainprey has a naturally beautiful baritone voice, and if conceit does not take the place of legitimate work he will rise high in the scale of sing-

ers. Mme. Foedor is an artist in voice and acting. Her work has a refined finish. M. Bouxman, the basso, also gives finished work.

All I can say of M. Duc is that it is Duc. His crescendos will always bring down the house and his appearance be greeted with a storm of applause.

Manager Charley brought an unusual number of high priced artists here, but another year he may feel that he is not warranted in repeating his efforts, especially when the courts get hold of him. The operas were elegantly costumed and staged, but that orchestra and chorus, O my!

A young pianist who probably will be heard from some day is Miss Eugenie Wehrmann. She is a New Orleans girl, and has been studying in Paris for over three years under such teachers as Wurmser and Pugno, and is having the benefit derived from accompanying such a violinist as Thibaud. She played for Moszkowski his own Concert Etude, and when he asked her what she wanted of him, she said, "to give me lessons," which he is doing at her own price. Moszkowski not taking pupils is all the more an honor for this young miss, and she is studying principally this master's own compositions. This talented young girl expects to return here next fall, and her friends are anxiously anticipating her home coming.

A 'pupils' recital which displayed some talent and good training, especially in interpretation, was that given by Madame Samuel at her studio on Baronne street last Saturday afternoon. Madame Samuel's accompanying from memory was a delight, and I am told that she can go from cover to cover of the opera "Faust" and other works in the same way. The program offered by her pupils was as follows:

Valse, op. 69, No. 2.....	Chopin
Miss Bertha Drott.....	
Pentecote.....	Bach
Miss Emma Grima.....	
Vocal solo, I'll Sing Thee Songs of Araby.....	Clay
Miss Carrie Charles.....	
Impromptu.....	Schubert
Miss L. Favrot.....	
Vocal solo, Elle est à toi.....	Schumann
Miss B. Olivier.....	
Gazouillement du Printemps.....	Sinding
Miss Seago.....	
Vocal solo, Brahma.....	Bemberg
Miss L. Gibert.....	
Barcarolle.....	Rubinstein
Miss L. Farrar.....	
Rieve Véau.....	Godard
Miss Stella Doussau.....	
Vocal solo, Marguerite.....	Schubert
Miss B. Olivier.....	
Valse.....	Saint-Saëns
Miss A. Gonzales.....	
Vocal solo, Le Cid.....	Massenet
Miss B. Olivier.....	

Miss Olivier was undoubtedly the star vocalist and had a big voice, for even a medium sized person. She seems to possess complete mastery over her voice, and her tones are well rounded and pure. Her voice is brilliant. The contrary is that of Miss Carrie Charles, but a sweeter voice would be hard to find. Miss Gonzalez was the star pianist, and showed the true metal when even with an accident to her finger while playing, which must have been very painful, she proceeded with her number.

Miss Farrar with a beautiful touch, and the power to sing her tones on the piano, will, with perseverance, be a good pianist. Miss Seago displayed considerable musical temperament. Little Miss Doussau showed signs of becoming a brilliant pianist.

Edward MacDowell, America's eminent composer-pianist will be heard here in recital on the 20th.

In order to qualify persons to enter the Choral Society, Mr. Dunkley has formed a class of instruction in sight singing, which is largely attended.

Miss Corinne Bailey sang Rossini's "Inflammatus," at the St. Louis Cathedral, Sunday morning, and could they have applauded she would have received an ovation. Her voice is a true soprano, and as a prominent member of the French opera said, "it is like velvet." This, however, does not give an accurate idea, as a whole, of her voice; it is powerful, and has a wonderful carrying quality. She warbles like a bird, and in fact her throat is so unusually constructed that many specialists in the city have examined it. She is like a bird imprisoned in a cage, but as soon as the bars are broken she will fly to broader fields. Miss Bailey was also heard at an informal musicale at the home of Miss Mamie Moloney on Tuesday afternoon.

Another famous band will favor New Orleans—Channing Ellery's Royal Italian Band, which is booked here for the 14th.

The Mozart Symphony Club gave the following program on Tuesday night under the auspices of the Y. M. C. A. Star Course:

Overture, Rosemonde.....	Schubert
Mozart Symphony Club.....	
Viola d'Amour solo, Virgin's Last Slumber.....	Massenet
Richard Stoelzer.....	
Violin solo, Hungarian Rhapsody.....	Sarasate
Miss Marie Stori.....	
Cornet solo, Fantaisie.....	Hoch
Herr Theo. Hoch.....	
Cello solo, da gamba, Gavotte.....	Servais
Mr. Blodeck.....	
Soprano solo, Il Bacio.....	Arditi
Miss Marie Stori.....	
Quartet—	
Intermezzo.....	Neila
Ronde d'Amour.....	Westerhout
Mozart Symphony Club.....	
Alpine Echo Horn, Tyrolean Romance.....	Hoch
(With zither accompaniment.)	
Theo. Koch and M. Blodeck.....	
Song, Hymn of Old, with violin obligato.....	Johnson
Played and sung by Miss Marie Stori.....	
Descriptive Fantaisie, In the Clock Store (new).....	Stoelzer
Harold's Trumpet, A Reminiscence from Aida.....	Verdi
Herr Theo. Hoch.....	

The concert was much enjoyed and was attended by a fairly good house, despite the downpour of rain which is making New Orleanians most anxious.

The elegant home of Mrs. Harry Howard was again the scene of a fashionable and musical audience March 4 to listen to the Beethoven String Quartet, of New Orleans. It was one of the delightful entertainments arranged by a committee of ladies to encourage instrumental music here.

No better surroundings could be chosen for the refined music of a string quartet than the beautiful private music hall of the Howard home. Its harmonious blending of yellow and white, with lights smothered behind crystal beads, gives it a peculiar charm. It is all so simple, yet in such exquisite taste. As the grandfather's clock in the adjoining hall chimed out the hour of 8:30 the audience began to look expectantly for this quartet of artists, for their previous appearance had prepared them for the pleasure in store.

Their program was:

String Quartet, No. 4.....	Mozart
Allegro non troppo. Menuetto. Allegro vivace.....	
Aria (by request).....	Bach
Madrigale, op. 9.....	Simonetti
Piano quartet, Andante Cantabile, op. 47.....	Schumann
Adagio, Kaiser Quartet, op. 76.....	Haydn
Canzonetta, op. 12.....	Mendelssohn
Traumerei.....	Schumann
Scherzo, op. 60.....	Litoff

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Serenade, op. 7.....Pierne
 Liebeslied, op. 134.....Taubert
 Andante, op. 11 (by request).....Tchaikowsky
 Piano Quartet, op. 15.....Beethoven
 Allegro non troppo. Andante. Rondo.

The Mozart String Quartet was played with much expression and daintiness. The Bach Aria, which won such applause at their previous recital, was the same cluster of jewels, each instrument giving forth its varied gleams of beauty. Its rendition alone would entitle this organization to a prominent place among string quartets.

From the dreamy "Traumerei" to the Scherzo by Liszt was a pleasing contrast, and both were delightfully played.

Their interpretation of the entire program was perfect, and their ensemble work showed exceptional accuracy for so young an organization—despite all being artists singly it is rare to find as few rough edges in combination of so short a duration.

Mark Kaiser, the brilliant violinist, presided at the first violin; Rene Solomon drew a strong bow as the second violinist, and the soulful playing of Henry Wehrmann on the viola and T. R. Watt on the 'cello make a strong quartet, which would be a pride to any city. The Beethoven Piano Quartet, op. 16, with Mr. Solomon at the piano, was a fitting and brilliant climax to a thoroughly artistic and enjoyable program. **BERTHA HARWOOD.**

Becker Pupils' Recital.

THE pupils of Gustav L. Becker gave a Beethoven program Saturday morning at his home, 1 West 104th street, assisted by Mme. Jenny Grau-Meier, soprano; Karl Feininger, violin, and Mrs. Feininger, piano. The program follows:

Concerto in C, op. 15.
 Miss Henrietta Barbier.
 Mr. Becker at the second piano.
 Variations on a Russian Theme.
 Miss Elma Hedden.
 Sonata Pathétique, op. 13, C minor.
 Miss Estelle Dielman.
 Variations on an Original Theme, op. 34.
 Richard Gutman.
 Funeral March from Sonata, op. 26, A flat.
 Miss Mary Finlay.
 Mignon.
 Wonne der Wehmuth.
 Madame Meier.
 Sonata Appassionata, op. 57, F minor.
 Mr. Becker.
 Variations and Finale from the Kreutzer Sonata.
 Mr. and Mrs. Feininger.

The largest audience of the series heard these numbers, which were given with gratifying sincerity. Mr. Becker's performance of the "Appassionata" was masterly. Miss Dielman showed musicianly feeling for one so young; her technic is clear and her phrasing careful. The work of the pupils in general was marked by thoughtful interpretation.

Miss Laura St. Clair Howe.

THE Woman's Republican Club of Mount Vernon was entertained at the home of Dr. and Mrs. Archibald T. Banning on Monday afternoon, March 9. On that occasion Miss Laura St. Clair Howe, soprano, recently from Boston, made many friends by her pleasing singing and charming personality.

Rafael Joseffy.

RAFAEL JOSEFFY has been secured by both the Springfield and Syracuse Festival association as soloist for their spring festivals. He played recitals last week in Scranton and Williamsport, and next week he will be heard again in Pennsylvania.

THE CARL ORGAN RECITALS.

ORGANISTS the world over will soon be discussing the record made by William C. Carl as organist and musical director at the "Old First" Presbyterian Church, corner of Fifth avenue and Twelfth street. Friday night of last week, March 13, he began his series of Lenten recitals in the church. It was his ninety-seventh free concert in that historic edifice. This week Friday, March 20, Mr. Carl will give his ninety-eighth recital, and one week from that date he will give the ninety-ninth recital, and Friday evening, April 3, will occur the diamond celebration, it being the one hundredth recital. Only those who can intelligently estimate the fidelity of one man will be able to appreciate the great work for music accomplished by Mr. Carl in a decade at this one church. The programs, if bound, would make a valuable addition to any musician's library. And as for the audiences, there is no telling how many men and women have been raised to higher things through the opportunity of attending the Carl concerts.

Friday night of last week, at the first recital in this series, the church was crowded, and in the congregation were many persons distinguished in professional life and in society. The program, which follows, contained several novelties:

Seventh Organ Sonata in F major.....Guilmant
 (First performance in New York.)
 Violin solo, Sonata in E minor.....Bach
 Allegro. Adagio. Allemanda. Gigue.
 Richard C. Kay.
 Meditation in A flat.....Lucas
 Menuetto, Suite in F for organ.....Dolmetsch
 Waldweben (Forest Music, from Siegfried).....Wagner
 Toccata in A major.....MacMaster
 (Dedicated to Mr. Carl.)
 Violin solo, Sonata in A minor.....
 (The manuscript was found in the private library of the King
 of Saxony. Composer unknown.)
 Richard C. Kay.
 Marche Solennelle.....Callaerts
 (Thirty postludes for organ. Edited by Mr. Carl.)

Thursday, March 12, was Alexandre Guilmant's birthday, and so it seemed fitting that one of his most distinguished pupils in America should perform a new work by the composer a day later. The Carl programs show the organist to be a man of scholarly tastes, for if there is any historical incident, or literary or dramatic significance connected with a new musical score, it is explained on the published list. This thorough method enhances the value of the music to the layman's mind at least, and in this prime duty Mr. Carl has achieved wonderful success. It may truthfully be said that he has educated thousands in learning to understand the importance and beauties of organ music.

The Guilmant Sonata, played at the recital last week, is really an organ suite. It has six parts, and the composer divides these as follows: Entrée ("Tempo di Marcia"), Lento ("Rêve—Dreams"), Intermezzo (Allegretto), Grand Chœur ("Tempo di Minuetto"), Cantabile (Andante), Final (Allegro).

Like all of Guilmant's music, it is richly colored or orchestral in treatment. The second and fifth parts, the Lento and Andante, would make charming nuptial music. Best of all, the sonata or suite is not barren of ideas, and the composer has elaborated these without unnecessary measures. The Minuetto from the Dolmetsch Suite for organ proved a very winning number. The "Waldweben," from "Siegfried," is a favorite with Mr. Carl, and it is also a favorite with his audiences. In the performance of this wonderful music the artist reveals his skill in manipulat-

ing the pedal and stops of the instrument. The "Meditation," by Lucas, and the Toccata, by MacMaster, have been played before at the recitals. MacMaster, whose Christian name was George, died five years ago. He was an Englishman who adopted France as his country, and sealed the bond by marrying a Frenchwoman. Carl and MacMaster were fellow students of Guilmant at Paris. MacMaster dedicated his Toccata in A major to Carl, and it being a composition of merit, holds a permanent place in Carl's repertory. The "March Solennelle," by Callaerts, is one of a series of interesting works edited by Mr. Carl.

The violin solos by Richard C. Kay added greatly to the enjoyment of the evening. There can be but one opinion about the talents of this young man. His technical equipment is remarkable. In the Bach Sonata, and again in the one by an unknown composer, the young artist aroused some of his hearers, although demonstrations are prohibited in the sacred place. The violinist's tone was magical, and for a youth the performances were marvelous for repose and dignity.

This Friday night, March 20, Mr. Carl will be assisted by Miss Helen Reynolds, violinist, and Miss Mabel Reynolds, 'cellist. The program will include trios for organ, violin and 'cello, by Corelli, Fuchs and Widor.

Hochman and Gifford.

ARTHUR HOCHMAN and Electa Gifford, assisted by W. Allen Schofield, accompanist, are filling many engagements in joint recital. Last week they appeared before large and enthusiastic audiences in Jersey City, Orange and Bridgeport, giving the following program:

Theme and Variations.....Tchaikowsky
 Mr. Hochman.
 Aria, Zemir et Azore.....Gretney
 Miss Gifford.
 Sonata.....Scarlati
 Melody.....Brahms
 Valse Brillante.....Chopin
 Polonaise, op. 53.....Chopin
 Mr. Hochman.
 Der Nussbaum.....Schumann
 Aufträge.....Schumann
 Thou Art Gone from My Gaze.....Leney
 Nightingale's Song.....Nevin
 Miss Gifford.
 Rhapsodie No. 6.....Liszt
 Mr. Hochman.

Miss Effie Stewart.

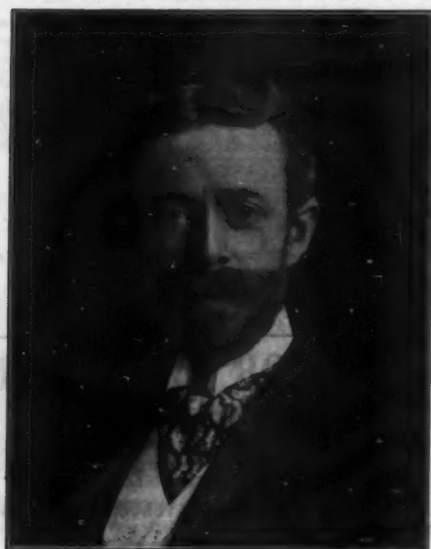
MISS EFFIE STEWART, who is singing uncommonly well this season, appeared as soloist at the concert of the Schubert Vocal Society in Newark, N. J.

Here is one criticism:

Two of the most notable numbers are duets between Adam and Eve, the first illustrating the impression created by the one upon the other when they first meet, and the second voicing the rapture of mutual love. Both were finely sung by Miss Effie Stewart and Claude A. Cunningham, who imbued the more impassioned scene with an ardor that quickly communicated itself to the audience and compelled the tribute of applause which an artistic and stirring performance evokes. In the air, "Oh, Night! Gentle Night!" Miss Stewart secured charming results by the skillful undulation of her tones and by her intelligent phrasing in setting forth the musical, romantic and poetic contents of the invocation. In the climaxes of the concerted numbers her clear and penetrating soprano rang out with pulse stirring effects. Her singing throughout the evening advanced her further in the esteem of those to whom her voice and her art gave pleasure on other occasions.—Newark Evening News, March 5.

Arthur Hochman's Recital.

ARTHUR HOCHMAN will give his recital at Mendelssohn Hall Saturday afternoon, March 21.



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QUESTIONS AND ANSWERS.

Lilli Lehmann.

To The Musical Courier:

Will you kindly give me the address of the famous singer Lilli Lehmann? At one time she advertised in THE MUSICAL COURIER. F. F. HUBERWALD.

Madame Lehmann's address is simply Grunewald, Berlin. This is a suburb of the German capital. Musical people who desire to have their whereabouts known, and who wish to be known to the musical world generally, have the opportunity through the advertising columns of this paper, which circulates extensively all over the globe.

Pietro Mascagni.

To The Musical Courier:

What is the address of Signor Mascagni? One of our correspondents who is an intimate friend of Signor Mascagni, from abroad, would like to reach him, and has requested us to aid him in getting address.

J. FISCHER & BROTHER.

NEW YORK, March 11, 1903.

Pietro Mascagni does not stay very long in any one place, for reasons of state and of business. Just now the composer is giving a series of concerts on the Pacific Coast. His latest address was, care of the Palace Hotel, San Francisco. A letter addressed there would surely be forwarded.

Perabo's Genealogy.

To The Musical Courier:

In addition to the "musical genealogies" given by Leonard Lieblich, on page 23 of THE MUSICAL COURIER of February 25, will you kindly add the pedigrees of the following: Ernst Perabo, Geo. W. Chadwick, Stephen A. Emery, Fenelon B. Rice, and oblige, FRANCIS SETAG, LOS ANGELES, Cal.

Johann Ernst Perabo's pedigree works out as follows: Martini-Vogler-Dionys Weber-Moscheles-Perabo. He was born in Wiesbaden, 1845, and came to America in 1852. He studied piano also with his father and with Wenzel at the Leipsic Conservatory. A pupil of Perabo is Mrs. H. H. A. Beach, the well known American composer.

George Whitfield Chadwick was born in Lowell, Mass., in 1854. He makes no pretension of being a pianist. His specialty (besides composing, of course) is organ playing. He studied this instrument with Thayer, of Boston, and with Rheinberger, in Munich. His theoretical studies were directed by Jadassohn, Reinecke and Rheinberger.

Stephen Albert Emery was born in Paris, Me., in 1841, and died in Boston, 1891. He studied piano with Plaidy, in Leipsic, and therefore his "pianistic pedigree" could be constructed as follows: Bach-Kittel-Fischer-Agthe-Plaidy-Emery.

Fenelon B. Rice was born in Green, Ohio, 1841. As he studied at Leipsic under Moscheles and Plaidy, his ancestry can easily be traced through the two tables already given.

Saint-Saens.

To The Musical Courier:

With whom did Saint-Saens study the piano? I did not notice his name in your pianist's genealogy recently published. With thanks, CHARLES A. KOETSCHER, SAN FRANCISCO, Cal.

Saint-Saens was mentioned in the original article (THE MUSICAL COURIER of February 25) as a pupil of Kalkbrenner.

Sembrich, Melba, and Eames.

To The Musical Courier:

Please inform me, to settle a dispute, who has the greater volume of voice, Sembrich, Eames or Melba.

J. S. CANFIELD.

NEW YORK, March 8, 1903.

Sembrich and Melba are coloratura sopranos. Melba has the bigger voice of the two. Eames is not in their

class. The timbre of her voice is richer in the middle register. A little more warmth would place Eames in the rank of dramatic sopranos.

The Critics.

To The Musical Courier:

Recently you had an article in your paper about the New York Tribune critic, and the New York Sun critic, and the critic of the Staats-Zeitung. Who are these men? I never see those papers for which they write. Up in this district we never run across any. S. BUCKLEY, FREMONT, Neb.

You ought to subscribe to those papers, and then you will see what they are so far as their musical departments are concerned. People through your section of the country, as we understand it, read the daily papers of their neighborhood. Probably one or two daily papers each from the larger cities circulate there, too, as they do all over the world. The daily papers have their local influence, except in politics, where their influence is derived from the fact that they belong, together with thousands of other papers, to a certain political party.

Miss Abbott's Teacher.

To The Musical Courier:

I beg to inform your correspondent of present issue of THE MUSICAL COURIER desiring to know who was Bess Abbott's New York teacher, that I claim the distinction of being Miss Bessie Abbott's first vocal teacher. And I believe that up to the time her singing so favorably impressed Jean de Reszke she had studied with no other teacher. Respectfully yours, LENA DORIA DEVINE, No. 136 FIFTH AVENUE, March 11, 1903.

Miss Zudie Harris.

To The Musical Courier:

I see in your columns frequent mention of an American pianist who is now abroad, Miss Zudie Harris. Can you tell me of what city in this country she is a native? I am getting up a "pianists' handbook," and would be greatly obliged for this information. ALBERT KUHN, N. Y. C.

Miss Harris was born in Louisville, Ky., but has been abroad for a number of years, giving concerts in the European capitals.

Foreign Music Schools.

To The Musical Courier:

Kindly inform me which are the highest standard music schools of Berlin and Vienna. I wish to get catalogues of those schools. Do you know whether such catalogues can be seen in any New York library or other place? Thanking you heartily, H. H. KAENPER, CINCINNATI, Ohio, March 9, 1903.

These catalogues are not to be had in New York. They will be forwarded from the institutions on application. This paper believes that we have in the United States music schools in every particular as good as those abroad. Announcements of foreign schools will be found in the inside of the back cover page of THE MUSICAL COURIER.

Sight Singing.

To The Musical Courier:

Will you kindly give your opinion, in the Questions and Answers page, of the Galin-Paris-Chevé methods of sight singing? Any information you can give on the subject will be very much appreciated.

Am taking it up, but think it takes too long a time before the desired results can be accomplished. Thanking you in advance, I am,

Sincerely yours,

THEODORE COSSMANN.

NEW YORK, March 12, 1903.

There will be found on pages 2 and 3 of THE MUSICAL COURIER the advertisements of several excellent teachers who advocate effective methods of sight singing. By applying to any or all of these teachers, our correspondent will receive full and expert information.

Patti's Last Time Here.

To The Musical Courier:

Kindly inform me in what year Adelina Patti sang here last. MRS. J. TRIER.

Patti's latest farewell appearance in New York was in 1894.

A Paderewski Pupil.

To The Musical Courier:

I am very anxious to know the name and address of Mr. Paderewski's pupil who studied with him three years in Switzerland. Is it possible for you to give me any information. I know his home is in Paris. He is called one of the finest teachers in that city. Kindly oblige, ALMA HOHNER TRACY.

BOSTON, Mass., March 12, 1903.

We know of only three Paderewski pupils—Mme. Antoinette Szumowska, Ernst Schelling and Sigismund Stojowski. The first lives in Boston, the second is touring Europe in a series of recitals, and the third until recently lived in Warsaw. It seems to us, however, that we read recently of his moving to Paris. Stojowski's address can be procured direct from Paderewski. Write to the latter care of the Berlin Branch of THE MUSICAL COURIER, 20a Haupt Strasse, Berlin Germany.

Is It Not a Sacrifice?

NEW YORK, March 14, 1903.

To The Musical Courier:

Here is a proposition. I am not able to reach a satisfactory conclusion and appeal to you. For a number of years, on many occasions when singing publicly and privately, I have accommodated musical friends of mine, local and other home composers, by singing their songs by way of introduction. Sometimes a composer would be instrumental in securing through his influence an engagement for me, and I in return, on such or other occasions, sing a song of his. In most or nearly every case I found that my success was always more definite when I did not sing these new and relatively unknown songs, whereas the songs of the home composers dragged me down to mediocrity in the estimation of public and critic. Can I attribute this to the songs? If I were a failure I would attribute it to myself, but I have received many very flattering published and personal criticisms; but they were always dubious or really adverse whenever I identified myself with the songs of our home composers—our American composers of the large unknown army; I refer to those who have no international reputation, but good, very excellent composers, for many of their songs are effective and known to be of an elevated order.

Is it not therefore in the nature of a sacrifice for me, a young, struggling artist, to endeavor to make inroads for the American composer, when if I were to sing, as I love to, Schubert, Franz, Brahms, Saint-Saens, Grieg, Beethoven, Schumann, Tchaikowsky, Rubinstein and Strauss, I would make my usual success? And why should I, merely a reproductive artist, as I am called, sacrifice my chances because I am willing to help to introduce the songs of friends and acquaintances? I never succeed with the latter songs, and the critics seem to ignore them or treat them patronizingly, as they then treat my work. Should I make that sacrifice, even for personal or friendly reasons?

Yours in trouble,

SOPRANO.

You cannot afford it. If you are always making successes with the songs of the great composers you owe to music, to the musical public and to yourself to sing those songs. Your own experiences are your own guide, and you are not the first or the only singer who has had such experiences. The critics are not in the habit of judging a song on its merits; they see the name of the composer and, unless he be a personal friend, they do not criticize the composition on its artistic worth, and if he is a friend they either patronize or exaggerate. If a new composer—say John Smith—were to arise at Ottumwa, Ia., and write songs as transcendently elevated as many of the

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songs of Schubert, Brahms, Franz or Beethoven, he could secure no fair judgment, first, because the critics lack the artistic and technical discernment; secondly, because he would be an American; thirdly, because he would be John Smith, and fourthly, because they would await the European judgment anyway before committing themselves.

As it is not a question of merit, you have no right, as a principle in the law of self preservation, to make yourself a victim to be immolated on the altar of ignorance by the priests of prejudice. Sing the big repertory and tell the local composer to use his influence to have criticisms as a system here purified, and then, after he has done his work in that direction, your opportunity to help him will come.

History of Hymns.

SALINA, KAN., March 11, 1903.

To The Musical Courier:

Would you please advise me where I can get something concerning national hymns and airs, as I would like to know the circumstances and by whom they were written, and any interesting anecdotes concerning them?

MYRTLE PIDER.

Publications covering this subject are issued by the Oliver Ditson Company, of Boston, and Chas. H. Ditson & Co., of New York.

FRITZ KREISLER.

HERE are some European press notices of Fritz Kreisler:

The violinist, Fritz Kreisler, doubly deserved the extraordinary success which he made—firstly, because he only played music of the finest kind, and, secondly, by the supremely fine way in which he interpreted it. Unknown by the public, he conquered them at once. With the greatest simplicity, a sobriety of mien which one finds very rarely with virtuosos, Mr. Kreisler did justice to the emotion of Beethoven's Violin Concerto. Bowing and fingering are of subtle and perfect decision, and his tone of impeccable purity.—*Le Petit Bleu*.

The reception accorded to Fritz Kreisler for his rendering of Beethoven's Violin Concerto took fantastic proportions. Mr. Kreisler was recalled many, many times by a deliriously and enthusiastic public.—*La Reforme*.

Between these two works came Beethoven's Violin Concerto, played and accompanied in a way that reached very near to perfection. Herr Kreisler played the solo part when he first came to England in May last, and it was then felt that he had many of the qualities of greatness. His powers have improved, and on Saturday every hearer must have felt that the interpretation has never been surpassed, save by Joachim himself. Herr Fritz Kreisler is now established as a popular idol. Whenever he gives a recital the public crowd round the platform at the end of the performance of the last piece on the program, and "ask for more." That being so, the critic's work is done. If Herr Kreisler played ever so much better than he does, the public could do no more; if he played abominably it would never do less. But fortunately in his case the public's affection is worthily bestowed. His performances yesterday afternoon of Bach's B minor Sonata, of Vieuxtemps' Fourth Concerto and of Paganini's Twenty-fourth Caprice were great achievements.—*Star*.

The violin recitals given from time to time by Herr Fritz Kreisler are always among the most delightful concerts given in London, and that which took place yesterday afternoon at St. James' Hall was no exception to the rule. Virtuosos we had in plenty, but there are very few who, like Herr Kreisler, combine the powers of a perfect virtuoso and of a perfect artist. Yesterday he gave a rare display of his technical ability, and in this matter he certainly proved himself to be second to none. Paganini's Twenty-fourth Caprice on the theme which Brahms subsequently used for piano variations was superbly played, and nothing could have been greater than his execution of the difficult florid passage, or than his playing of the harmonics with which the piece ends. His performance aroused his audience to such a pitch of enthusiasm that he had to add two encores. But Herr Kreisler is first and foremost an artist, and it was his performance of Bach's Suite in B minor which appealed to musicians. His beautiful tone, his broad phrasing, and his remarkable intellectual gifts combined to make the reading little short of perfect.—*Globe*.

THE CREMONA VARNISH.

IT is not generally known that Charles Reade, the great English novelist, was an enthusiastic amateur violinist and an earnest student of the various styles and schools of violin manufacture. Especially was Mr. Reade interested in the Cremona instruments, and he investigated carefully the various theories that have been expounded in regard to the peculiar varnish used by the old Italian makers. The results of Mr. Reade's researches, of paramount interest to violinists, are appended herewith:

"It comes to this," says Mr. Reade, "that the varnish of Cremona, as acted on by time and usage, has an inimitable beauty, and we pay a high price for it in second class makers, and an enormous price for it in a Stradivarius or Joseph Guarnerius. No wonder, then, that many violin makers have tried hard to discover the secret of this varnish, that many chemists have given days and nights of anxious study to it. More than once, even in my time, hopes have run high, but only to fall again. Some have even cried, 'Eureka!' to the public, but the moment others looked at their discovery, and compared it with the real thing, 'inextinguishable laughter shook the skies.' At last, despair has succeeded to all that energetic study, and the varnish of Cremona is sullenly given up as a lost art.

"The way to discover a lost art, once practiced with variations by a hundred people, is to examine very closely the most brilliant specimen, the most characteristic specimen, and, indeed, the most extravagant specimen—if you can find one. I took that way, and I found in the chippiest varnish of Stradivarius—viz., his dark red varnish—the key to all the varnish of Cremona, red or yellow. Look at this dark red varnish, and use your eyes. What do you see? A red varnish which chips very readily off what people call the bare wood. But never mind what these echoes of echoes call it. What is it? It is not bare wood. Bare wood turns a dirty brown with age; this is a rich and lovely yellow. By its color, and by its glassy gloss, and by disbelieving what echoes say, and trusting only to our own eyes, we may see at a glance that it is not bare wood, but highly varnished wood. This varnish is evidently oil, and contains a gum. Allowing for the tendency of oil to run into the wood, I should say four coats of oil varnish, and this they call the bare wood. We have now discovered the first process; a clear oil varnish, laid on the white wood with some transparent gum, not high colored. Now proceed a step further. The red and chippiest varnish, what is that? * * * Let us trust only to humble observation. Here is clear varnish, without the ghost of a chip in its nature, and upon it is another, a red varnish, which is all chip. Does that look as if the two varnishes were homogeneous? Is chip precisely the same thing as no chip? If homogeneous, there would be chemical affinity between the two. But this extreme readiness of the red varnish to chip away from the clear marks a defect of chemical affinity between the two. Why, if you were to put your thumbnail against that red varnish, a small piece would come away directly. This is not so in any known case of oil upon oil. Take old Foster, for instance; he begins with clear oil varnish; then on that he puts a distinct oil varnish, with the color and transparency of pea soup. You will not get his pea soup to chip off his clear varnish in a hurry, except where the top varnish must go in a played bass. Everywhere else his pea soup sticks tight to his clear varnish, being oil upon oil.

"Now take a perfectly distinct line of observation. In varnishes oil is a diluent of color. It is not in the power of man to charge an oil varnish with color so highly as this top red varnish is charged. And it must be remembered that the clear varnish below has filled all the pores of the wood, therefore the diluent cannot escape into the wood and so leave the color undiluted. If that red varnish was ever oil varnish, every particle of the oil must

still be there. But this is impossible, when you consider the extreme thinness of the film which constitutes the upper, or red, layer. This, then, is how Anthony Stradivari varnished the instruments such as the one we are considering. He began with three or four coats of oil varnish, containing some common gum. He then laid on several coats of red varnish, made by simply dissolving some fine red unadulterated gum in spirit, the spirit evaporated and left pure gum lying on a rich oil varnish, from which it chips by its dry nature and its utter want of chemical affinity to the substratum. This solution of the process will apply to almost every Cremona varnish.

"The beauty, therefore, of varnish lies in the fact that it is a pure, glossy oil varnish, which serves as a foil to a divine, unadulterated gum, which is left as a pure film on it by the evaporation of the spirit in which it was dissolved. The first is a colorless oil varnish, which sinks into and shows up the figure of the wood; the second is a heterogeneous spirit varnish, which serves to give the glory of color, with its light and shade, which is the great and transcendent beauty of a Cremona violin. Gum lac, which for forty years has been the mainstay of violin makers, must never be used, not one atom of it. That vile flinty gum killed varnish at Naples and Piacenza 140 years ago, as it kills varnish now. Old Cremona shunned it, and whoever employs a grain of it commits willful suicide as a Cremonese varnisher. It will not wear; it will not chip; it is in every respect the opposite of the Cremona gums. Avoid it utterly, or fail hopelessly, as all varnishers have failed since that fatal gum came in. The deep red varnish of Cremona is pure dragon's blood; not the cake, the stick, the filthy trash which, in this sinful and adulterating generation, is retailed under that name, but the tear of dragon's blood, little lumps, deeper in color than a carbuncle, clear as crystal, and fiery as a ruby. The yellow varnish is the unadulterated tear of another gum (gamboge), retailed in a cake like dragon's blood, and as great a fraud as presented to you in commerce. For the yellow and for the red gum, grope the city far eastward. The orange varnish of Peter Guarnerius and Stradivari is only a mixture of these two genuine gums."

Watters' Morning Musicales.

THE first of three morning musicales at the Pierrepont Assembly Rooms, Brooklyn, under the direction of Wilford Watters, was given Monday morning of this week. Madame Blauvelt and Mr. Watters sang and Loe Schulz, the cellist, played three solos. The musicale was under brilliant social auspices. The program follows:

Concert Andante.....	Molique
Mr. Schulz.....	
Charmant Papillon.....	Campra
Vepres Sicilienne.....	Verdi
Madame Blauvelt.....	
Lungi Dal Caro Bene.....	Secchi
Strophes de Lakmé.....	Delibes
Embarquez-vous.....	Godard
Mr. Watters.....	
My Heart Was Like a Swallow.....	Behnke
Guten Morgen.....	Grieg
My Bairnie.....	Vannah
Will Niemand Singen.....	Hildsch
Madame Blauvelt.....	
Sarabande (without accompaniment).....	Bach
At the Fountain.....	Davidoff
Mr. Schulz.....	
Duetto, La ci darem la mano (from Don Giovanni).....	Mozart
Madame Blauvelt and Mr. Watters.....	

A Margulies Matinee.

THIS afternoon (Wednesday) Miss Adele Margulies, the pianist, will give her last matinee at Mrs. Thurbur's residence, 49 West Twenty-fifth street. Leopold Lichtenberg and Leo Schulz will assist the pianist in the B flat major Trio by Rubinstein. Miss Margulies and Mr. Schulz will play the Beethoven Sonata for Piano and Cello in A major. Mrs. Lichtenberg will play violin solos.

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AT the meeting of the Galesburg (Ill.) Musical Union recently, the soloists who have been secured to sing the leading roles in "Faust" are Joseph Baernstein, of New York; Mr. Darnell, of Chicago, and William Rieger, of New York, for the role of Faust. The roles of Marguerite, Martha and Siebel will be sung by local talent, Mrs. Bert Chappell, Miss Bessie Cary and Mrs. W. E. Mabec, respectively. The production will be given the third week in April.

The Twentieth Century Club, of Lansdowne, Pa., is under the direction of William Thunder, of Philadelphia, Pa.

The Saturday morning musicale of the Sacred Heart Institute, Memphis, Tenn., gave "A Morning with Haydn and Chopin," February 28.

At the third concert of the season to be given by the Milwaukee (Wis.) A Capella Choir, an oratorio by Albert Becker, entitled "Selig aus Gnade," will be sung.

Song recital of the St. Cecilia Society, at Grand Rapids, Mich., on February 20, was given by Miss Mabel Warner, with Mrs. Irving W. Barnhart at the piano. Both of these ladies are members of the society.

The High School Choral Club, assisted by Mrs. Georgia Moore Doughty, soprano; Miss Jessie Burr Simpson, contralto; Miss Marion Edwards, mezzo soprano, and Revel L. English, basso, gave the cantata, "Ruth," at the Centenary Church, Binghamton, N. Y., in February.

The program of the Orpheus Club, of Columbus, Ga., was devoted to "Martha," Flotow's opera. The solos and papers were given by Miss Phelps, Miss Gilbert, Miss Sheridan, Miss Emmel, Mrs. Holt, Miss Ethel Lawton, Miss Crook, Miss Mooty, Miss Averett and Miss Gruzard. On March 21 "Lohengrin" will be the subject.

At the last meeting of the Wednesday Musical Club, of Canon City, Col., the program, under the direction of Mrs. A. B. Smith, devoted to early Italian music, was rendered by Misses Helen Briggs and Grace Dale, Miss Virginia Selleck, Mrs. A. B. Smith, Mrs. White, Mrs. Maupin and Misses Dale and Selleck, Mrs. A. B. Stewart and Miss Davis.

The eighth afternoon concert of the tenth season of the Fortnightly Musical Club, of Cleveland, Ohio, was given February 24. The club was assisted by Harry P. Cole and Norville Lewis. Miss Adele Stone, Mrs. C. H. Norris, Miss Louise Perley, Miss Hilke and Miss Robeson took part in the program. The accompanist was Miss Caroline Lowe.

The Wednesday Morning Musical Club gave a musical in New Castle, Pa., February 26. The following took part in the program: Miss Mary Hamilton, Miss Mame White, Miss Ruth Lehmer, Miss Susanna McConahy, Miss Sue Harrah, Miss Katherine Kurtz, Miss Sara Falls, Miss Parry, Miss Mame Thompson, Miss Frances Green, Mrs. Hoadley, Mrs. Mehard, Mrs. Treadwell, Mrs. Nicklin, Mrs. W. H. Hay.

Mrs. T. J. Record, soprano, gave a song recital complimentary to Saturday Morning Choral Club, at Mayer's Auditorium, Paris, Tex., February 24. Fine criticisms of Mrs. Record's singing appeared in the local papers from the pen of H. C. Ferris, who is said to be one of the most competent music critics in Texas. Mrs. Record was assisted by J. Hart Kinsey as accompanist, and in the Chopin Concerto given by Mr. Kinsey. Miss Corrinne Dargan supplied the orchestral parts on the second piano.

Officers and members of the Haverhill (Mass.) Choral Society are: Oliver S. Hubbard, president; Benjamin W. Hayes, vice president; honorary vice presidents, George H.

Carleton, Julia Houston West, Elizabeth W. Potter, Harriett M. Newman, William W. Spaulding; Charles E. Morrison, secretary; George W. Noyes, treasurer; directors, Margie Brickett Davis, Katherine Knight Chase, Emma Stoddard Anderson, Howard L. Clark, Ida Josephine Wentworth, William E. Hartwell, Allison E. Tuttle; Charles E. Dole, auditor. Chorus—Emil Mollenhauer, conductor; Hayden B. Harris, pianist; Katherine Knight Chase, Mrs. E. O. Eaton, Mrs. T. H. Laing, Lottie H. Morse, Mrs. Ellen E. Lane, Nellie M. Webster, Rosa M. Blake, Mary T. Burke, Florence E. Morey, Katherine B. Scribner, Grace E. Morrison, Mabel Barlow, Helen S. Hovey, Mrs. George W. Dobbins, May Belle Bourneuf, Annie Mae Pinkham, Vera C. Heath, Lydia A. Steele, Mrs. S. S. Ordway, Julia Houston West, Mrs. C. F. Paine, Mrs. D. H. Eaton, Lizzie Chadwick Thomas, Mrs. A. H. Sargent, Margie Brickett Davis, Carlotta Dean Goodrich, Mrs. George W. Noyes, Susie M. Hubbard, Grace M. Newman, Mrs. E. F. Swaine, Millicent Cole Davis, Ellen I. Gage, Viva E. Gray, Florence M. Chase, Bessie E. Moore, Winnifred Gage, Sarah W. Hayes, C. Frances Day, Mary A. Stiles, Alberta E. Brown, Ada F. Mason, Grace B. Priest, Mrs. E. D. Small, Elsie G. Webster, Edna M. Burke, Mrs. E. H. Lloyd, Mary W. Johnson, Mrs. N. I. Osgood, Nettie L. Webster, Mrs. F. L. Anderson, Mrs. W. B. Chadwick, Mrs. Irma N. Drew, Mrs. Mary H. Donovan, Mrs. G. H. Flockton, Mrs. O. E. Moody, Mrs. G. M. Randall, Caroline D. Cogswell, E. Mabel Fletcher, Mabel M. Graves, Hertie L. Horne, Alice M. Lilly, Ida J. Wentworth, Mrs. E. A. Webster, Mrs. F. C. Carey, Annella A. Follansbee, Clara A. Jefferson, Annie B. Prosser, Betsey B. Barrows, Mrs. G. Ward Cook, Mrs. Carrie F. Young, Mrs. Fred D. McGregor, Mrs. J. M. Smith, Susie M. Dresser, Mrs. C. E. Morrison, Josephine L. Sanborn, Mrs. C. N. Dyer, Mrs. E. W. Potter, Elizabeth H. Webster, Alice E. Dow, Mrs. J. C. Varney, Mrs. C. E. Dole, Mrs. O. L. Sargent, Mrs. J. H. Mitchell, Maud R. Peary, Emma Stoddard Anderson, Alice E. Hayes, June Smith, Carrie L. Bonette, Ida A. Alexander, Annie A. Ellis, Etta M. Dresser, Bertha A. Davis, Lillian M. Morey, Katherine E. Elliott, Florence I. Brown, Mrs. E. L. Tewksbury, Mrs. N. L. Bailey, Katherine D. Root, Julia Abbott, Mrs. B. W. Hayes, Nellie L. Russell, Gertrude E. Morse, Mary G. Daniels, Gertrude Stanwood, Alice M. Wood, Grace M. Crummett, Mrs. A. P. Tucker, Mrs. John Dickens, L. C. Brown, G. W. Dobbins, W. H. Johnson, W. E. Hartwell, S. P. Farnsworth, O. S. Hubbard, Dr. F. W. Kennedy, H. L. Pierce, F. M. Barrows, H. A. Woodbury, B. I. Page, W. O. Tuck, N. I. Osgood, C. E. Morrison, G. F. S. Webster, E. Roy Allen, B. W. Hayes, F. P. Stiles, E. A. Webster, F. H. Crockett, John W. Allen, C. B. Mitchell, M. J. Gray, J. A. Campbell, W. H. Floyd, C. F. Smith, Charles Travis, I. B. Whittemore, N. M. Goldwaite, A. E. MacDougall, Bartlett Whittemore, Adrian J. Eno, J. S. McDaid, John A. Colby, C. E. Dole, H. W. Zink, Dr. George W. Dow, Dr. C. H. Partridge, George W. Noyes, J. W. Hosford, Paul Hopkinson, W. A. Savage, C. N. Dyer, E. L. Tewksbury, L. W. Stockbridge, C. E. Poor, L. J. Eno, Thomas Jewell, H. L. Clark, F. A. Crowell, Myron A. Nichols, G. E. Lang, C. E. Steele, A. W. Johnson, A. B. Stocker, A. E. Tuttle, I. W. Tapley, M. J. Beal, Dr. Fred N. Ray, Theodore H. Barrows, Charles H. Coffin, Bertie Searl, S. Azo Dow, Howard S. Howe, Frederick C. Plummer, Lewis H. Giles, L. O. Philbrick, Edward B. Luce and F. W. Alexander.

Wade R. Brown at Raleigh.

WADE R. BROWN, who went South less than a year ago, is having admirable success in his various activities at Raleigh, N. C. The appended article shows that Mr. Brown is appreciated in his new field:

The choir of the Church of the Good Shepherd have shown their appreciation of the organist and choirmaster, Wade R. Brown, by giving him a pleasant surprise on his birthday. An elegant framed photograph of the choir, finished in Wharton's best style, was presented to him in the church last Sunday before service, accompanied by the following card:

"Wishing you many happy birthdays spent with us."

Mr. Brown says he does not know what he has done to deserve such treatment, but the choir, the rector and the congregation say it is because never before in the history of that church has such excellent music been heard, and that Mr. Brown deserves all he gets.—Raleigh Morning Post, February 24.



AT Stephens College, Columbia, Mo., free lectures and recitals in March and April will be given. March 7, recital by students of Mr. Young; March 14, talk on "Glimpses of Some Recent Fiction," by Dr. J. R. Pentuff; March 21, recital of the Beethoven piano and violin sonatas by Mr. Whitmer and Mr. Venable; March 28, concert by Stephens College Orchestra; April 4, talk on "Memorizing," together with a Chopin recital by Mr. Young; April 11, piano recital by students of Mr. Young.

Miss Claire Drawbaugh took part in a recent musical recital at the Conservatory of Music in Harrisburg, Pa.

A concert was given at Dayton, Ohio, in February by well known local artists at the Fourth Reformed Church, under the direction of William C. Pirsch.

Mrs. Hubbard and Raymond Buck, of San Diego; Miss Laura Johnson, Professor Beadle, Miss Florence Johnson and a church choir gave a program at San Diego, Cal., in February.

An organ and vocal recital was presented at the First Presbyterian Church, Tacoma, Wash., February 23, by Madame d'Auria, of New York, and J. Edmonde Butler, of Seattle.

Mrs. Meredith Stock on Tuesday evening at her studio, Toledo, Ohio, presented Miss Helen Mandeville, Mrs. Bruce Brockway, Mrs. James Phann and Miss Purcell, of Fayette, Ohio, in a song recital.

Miss Ione Campbell gave recently a violin recital at the meeting of the Alumni of Milwaukee (Wis.) School of Music, assisted by Harry Muerer, Alex. McFadyen, Mrs. Jessie L. Davis and Miss Grace Hill.

A concert was given at the opening of the new organ in the First Presbyterian Church, Ackley, Ia., February 6. Henry W. Matlack presided at the organ, and was assisted by Ernst Schmidt, violinist, and William B. Olds, baritone.

A musical in charge of Mrs. W. W. Solomon was given at Macon, Ga., March 3. Others who contributed to the success of the meeting were Mrs. R. V. Hardeman, president of the W. C. T. U., in Macon; Mrs. Eugene Ivey, Miss Carrie Miller and Dupont Guerry.

On February 21 Mr. and Mrs. Charles M. Eames gave a musical at their home in Yardley, Pa. The program was rendered by Miss Yardley, T. Stockham, Mrs. A. B. Kauffman, Miss Sollenberger, Thomas C. Knowles, Miss Miriam Knowles, Dr. A. Wareham, Miss Osbourne, Prof. A. B. Kauffman and Mrs. Walter Wareham.

S. Lewis Elmer, of Bridgton, N. J., has been elected organist and musical director of one of the Central Presbyterian churches of Philadelphia, Pa., and will enter upon his duties there immediately after Easter. Mr. Elmer has been for the past eight years organist of Central M. E. Church, of Bridgton.

A violin recital was given by pupils of Herbert Milliken, March 5, at Saginaw, Mich. Those who took part were Waldo Bruske, Marie Derby, Russell Ireton, Frances Ferguson, Mabel McDonald, Willie Baum, Kline Linton, Miss Vena Gibson (pupil of J. G. Cummings), Leslie Alington and Mollie Forcier.

At the L. V. C. Conservatory of Music, of Annville, Pa., an illustrated talk on Liszt and his music was given February 24 by Herbert Oldham, assisted by Virgie Bachman, Clara Eisenbaugh, Amy Gabel, Mary Horatic, Mamie Keller, Jennie Leslie, Susie Reiter, Mabel Walmer, Blanch Wolfe and Ivan McKendrick.

Recent musical events in Toledo, Ohio, were: March 2, students' recital at the Conservatory of Music; March 2,

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MR. GREGORY HAST.
DR. THEO. LIERHAMMER.
MR. KENNERLEY RUMFORD.

the Korthauer Music Study Club met with Miss Grace Weier; March 2, Mrs. W. H. H. Smith gave the second of her morning Wagner lectures; March 17, Glenn Hall gave the third of the conservatory artist recitals.

MISS MacKENZIE'S RECITAL.

MISS REBECCA MacKENZIE gave a recital of Scandinavian songs Saturday night, March 14, in the hall of the Young Women's Christian Association, 7 East Fifteenth street. The entertainment was under the auspices of the Swedish Aid Society and the proceeds will be devoted to the work of the organization. In connection with the recital Charles Simpson gave an illustrated talk on "A Tour Through Scandinavia." Some 100 new stereopticon views were shown by the speaker. Miss Ida I. Bremen and Miss Grete Franzen, pianists, assisted in the program. Madame Ohlstrom-Renard, the accomplished teacher of Miss MacKenzie, played the piano accompaniments for the singer. Miss MacKenzie is one of the young singers of New York who is improving. Her fine soprano voice has been beautifully cultivated. The young woman is gifted with musical intelligence, and again, thanks to the instruction from Madame Renard, Miss MacKenzie has learned to sing in the Scandinavian languages as well as in the French, German and Italian.

More than 400 persons in the audience Saturday night testified in a very hearty manner their delight with Miss MacKenzie's singing of the Swedish and Norwegian songs. Three were sung in English, the score being set to English verses. There were some lovely new songs in the list, and all of them are by the leading composers of Norway and Sweden. The Romance from the opera "I Firenzi," by Helena Munktel, is worthy of a permanent place in the repertory of any singer. Madame Munktel is a Swedish woman now residing in Paris. Her opera has been produced at the Royal Opera in Stockholm.

Besides the Romance from the Munktel opera, Miss MacKenzie sang sixteen songs. These included:

Skall vi vandre en stund.....Backer-Gröndahl
Tag emod krandsen.....Emil Sjögren
Ich möchte Schweden über thal und Hügel.....Emil Sjögren
Den røde hvide rose.....Södermann
Little Swallow.....Signe Lund Skabo
Romans, from operan I Firenzi.....Helena Munktel
In the Boat.....Grieg
Mansken.....Vilhelm Svendsen
Og Raven log.....Kjerulf
Skjutsgeossen.....Lindblad
Visa vid piano.....Lago
Norsk Fjellsang.....Arranged by Winterhjelm
Rida Rida Ranka.....Edgren
Swedish Folksongs—
Allt under himmelens fäste.
Dit är så underliga ställen.
Vallgossens Visa.
Norwegian Folksong, Norsk Eko Sang.

Miss Bremen, a talented MacDowell pupil, played four compositions by her famous teacher—a Czardas, "Indian Idyll," "Of Br'er Rabbit," "A. D. 1620," and in addition "Frühlingsrauschen," by Sinding, and Chaminade's Etude in D flat. Miss Franzen played the "Rigoletto" fantasia by Liszt and a waltz as an encore.

Miss Emma Buch.

MISS EMMA BUCH, contralto, of Hartford, who has for the past nine years been a member of the choir of the Center Church, of which N. H. Allen is organist and director, will retire April 1 from the position. There is much regret on the part of a large portion of the congregation and of the public, who have greatly enjoyed her work. Miss Buch is very well known to many New York musicians.

BALTIMORE

BALTIMORE, March 15, 1903.

EDWARD MACDOWELL gave a piano recital at Lehmann's Hall on the evening of March 2 before a representative audience. The first part of the program included Mozart's Fantaisie in D and Beethoven's Sonata, op. 27, No. 2; the second was devoted to MacDowell's own compositions, as follows:

Fourth Sonata (Keltic), op. 59.
The Eagle, op. 32, No. 1.
Shadow Dance, op. 39, No. 8.
Prelude, from Suite.
Improvisation, op. 46, No. 4.
Czardas (Friksa), op. 24, No. 4.
A Wild Rose, from op. 51.
To a Water Lily, from op. 51.
Largo Con Maesta, from Sonata Tragica.
Scotch Poem, op. 31, No. 2.
Concert Study, op. 36.

As a pianist Mr. MacDowell's work does not call for criticism; his readings are striking because of their originality; his playing because of its vigor. MacDowell the composer is a genius. His extraordinary inventive faculty, superb virility and exquisite color sense do not need extended notice here. They have made history as the splendid attributes of the greatest of American and one of the greatest of contemporaneous composers.

Miss Clara Ascherfeld, a talented exponent of the Peabody Conservatory and a member of its staff of instructors, gave a piano recital at Lehmann's the next evening, when the following program was given:

Fantaisie and Fugue in G minor for organ.....Bach
(Piano transcription by Liszt.)
Caprice in C major.....Scriabin
Gavotte in A major.....Gluck
(Arranged by Brahms.)
Humoresque Caprice (Genre Scriabin).....Paderewsky
Impromptu in F sharp major.....Chopin
Mazurka.....Chopin
Etude.....Chopin
Scherzo in B minor.....Chopin
Barcarolle in G minor.....Rubinstein
Etude en forme de Valse.....Saint-Saëns
Liebeslieder, Walzer, op. 52.....Brahms
Misses Cummins and Ware, Messrs. Miller and Rabold,
with Miss Ascherfeld and Mrs. Dobbin at the piano.

Miss Ascherfeld's playing revealed many excellencies, musical and executive, and called forth flattering and merited approval from a very large audience. The Brahms "Walzer" formed a charming close to the concert. The voices of the singers did not blend, but the singing could not have been excelled for beauty of phrasing and nuance.

The third and last Peabody Symphony concert of the series under the conductorship of W. Edward Heimen-dahl was admirable. The program comprised Raff's "Lenore" Symphony, Grieg's piano concerto, played by Emanuel Wad; overture to Wagner's "Meistersinger," and an aria from Mozart's "Il Re Pastore," and group of songs sung by Margaret Cummis, soprano. Mr. Heimen-dahl's readings and the improvement of his orchestra cannot be too highly praised, and it is hoped that the project for the continuance of the organization next season may find hearty support.

Ernest Hutcheson has given the first two of his lecture recitals on the "Wagner Tetralogy" in the East hall of the Peabody. They are being greatly enjoyed. Mr. Hutcheson is rarely gifted for the work. He combines

distinguished scholarship and the enthusiasm of the Wagnerite with the extraordinary technical equipment necessary to so considerable a task.

The tenth Peabody recital Friday afternoon was given by Maud MacCarthy and Harold Randolph, who presented the following program:

Sonata for piano and violin, in A major, op. 100.....Brahms
Romance, Allegro alla Zingara (from Violin Concerto in D major).....Wieniawski
Gavotte, from Don Juan (transcribed for piano by Brahms).....Gluck
Capriccio, op. 4, No. 4.....Ernest Hutcheson
Nocturne in C sharp minor.....Chopin
Etude in A flat major.....Paul de Schlözer
Marche Militaire (transcribed for piano by Tausig).....Schubert
On the Loch.....Hamish MacCunn
Boat Song.....C. V. Stanford
Reel, for violin.....C. V. Stanford

Miss MacCarthy's first Baltimore appearance was notably successful. She won the interest of the large audience immediately through her personal charm and soon possessed its more solid admiration through her splendid artistic gifts. Miss MacCarthy's tone is neither limpid nor sweet, though it is astonishingly big for one of so frail a physique; she has a remarkable bow arm, agile fingers, and her repose would do credit to many an older player. Her readings revealed a musical temperament and poetic insight. After acknowledging six recalls, she was compelled to add an extra piece, Schumann's "Abendlied."

Mr. Randolph shared the honors of an admirable performance of the Brahms Sonata, and his accompaniments were models of discretion. In his solos he was most successful in the Gluck Gavotte, played with beautiful tone and rhythmic grace; the "Capriccio" of Hutcheson, a piece notable for charm and difficulty; and the Schlözer Etude, which intricate composition was given with clearness and brilliancy. The Capriccio had to be repeated, and Mr. Randolph responded to insistent applause with the Schubert-Liszt "Hark! Hark! the Lark!"

Dr. Thomas L. Baker, the popular basso, gave a recital under the auspices of the Jacob True Institute at Port Deposit March 13, when he presented a very attractive program.

Boston Symphony Concert Programs.

NEW YORK, THURSDAY EVENING, MARCH 19.

Overture, Liebesfrühling.....Georg Schumann
(First time.)
Concerto for Piano, No. 2, in G minor, op. 22.....Saint-Saëns
Orchestral suite, Impressions of Italy.....Charpentier
I. Serenade: Assez vite.
II. At the Fountain: Tranquille.
III. On Muleback: Allegretto; Andantino.
IV. On the Summits: Moderato.
V. Napoli: Allegro non troppo.
Soloist, Mme. Antoinette Szumowska.

SATURDAY AFTERNOON, MARCH 21.
Overture Fantasy, Romeo and Juliet.....Tchaikowsky
Concerto for Violin in D minor, op. 8.....Richard Strauss
Symphony in C major, No. 9.....Schubert
Soloist, Hugo Heermann.

Hughes in Lakewood.

ARTHUR GRIFFITH HUGHES sang at two concerts given at Laurel-in-the-Pines, Lakewood, N. J., March 14, and in a sacred program Sunday, March 15.



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PHILADELPHIA.

PHILADELPHIA, March 16, 1903.

THE regular season of the Philadelphia Orchestra was closed with a concert Saturday evening. The program was selected by patrons, who were given an opportunity to express their choice of compositions rendered by the orchestra during the season. This "request" program consisted of: Overture, "Tannhäuser"; "New World" Symphony, Dvorák; Vorspiel, from "Parsifal," Wagner.

It is interesting to note, from this program, that the more modern compositions find highest favor here. The overture which received the next highest vote was Goldmark's "Sakuntala," and the third and fourth, respectively, were Wagner's "Flying Dutchman" and Weber's Overture to "Der Freischütz." According to the ballots, the least popular overture played this season was Dvorák's "Carnaval."

Among the symphonies, Beethoven's "Eroica" and Tschai-kowsky's "Manfred" came dangerously near tying with the one selected. The fourth most popular was Schubert's Symphony, No. 10, in C major, and the least popular was Bruckner's No. 2 in C minor.

From the miscellaneous selections, the second most popular, after the "Parsifal" number, was Liszt's Hungarian Rhapsody, No. 1, and the third Grieg Symphonic Dance. Goldmark fared worse in this than in the overtures, his Scherzo in E minor, together with Rheinberger's Scherzo, from the "Wallenstein" Symphony, tying for the lowest place.

The supplementary season of the orchestra, beginning March 20, will be a Beethoven cycle of five concerts, the programs of which were announced in my letter last week. The management is making every effort to have the cycle not only memorable in the history of the orchestra, but also that of music in Philadelphia, and even music in the United States. It is the first time that a cycle of this description has been attempted in this country. The Chicago Orchestra, under Theodore Thomas, played a cycle of Beethoven music, but the compositions were given during the regular season, and did not include all of the nine symphonies.

The second of these concerts will be given on Saturday of this week, and the remaining three Tuesday, Wednesday and Thursday of next week. The cycle will be preceded by a lecture on "Beethoven and His Symphonies," by the music reporter of the New York Tribune, and the lectures preceding each of the following concerts will be given by Dr. Hugh A. Clarke, musical director of the University of Pennsylvania, and Philip H. Goepf, the well known musical author.

The Philadelphia newspapers are very much agitated over Heinrich Conried's announced intention of giving Philadelphia a series of consecutive operatic performances at the end of the New York season. Last Sunday the Press had a long editorial on the subject, and Dr. Lambden, musical critic of the Ledger, had a similar article. Other papers contained articles with interviews setting out the view of a number of the operatic supporters, and with one or two directors of the Philadelphia Orchestra suggesting that if Manager Conried insisted on carrying out this part of his program the Philadelphia guarantors would get together and have an operatic season of their own.

A fine performance of "Elijah," by the chorus of the Baptist Temple, was given on Thursday evening, under the direction of W. W. Gilchrist. The accompaniment was furnished by the Philadelphia Orchestra, David D. Wood presiding at the organ. The principal soloists were Mme. Emma Suelke, Miss May Walters, Nicholas Douty and Henri G. Scott.

The Metropolitan Opera Company will close its Philadelphia season with a performance of "Die Meistersinger" on Tuesday evening.

The Boston Symphony Orchestra will wind up its Philadelphia season with two concerts at the Academy of Music this week. The first will occur this evening, when the orchestra will play the "Faust" Overture by Richard Wagner and Charpentier's orchestral suite, "Impressions of Italy." The soloist will be Hugo Heermann, who will play Beethoven's Concerto. At the concert on Wednesday evening the orchestral numbers will be an overture

by Georg Schumann, which bears the title of "Liebesfrühling," and Schubert's great symphony in C major, No. 9. The artist at the Wednesday concert will be the distinguished Polish pianist, Mme. Antoinette Szumowska, who will be heard in Saint-Saëns' melodious concerto for the piano in G minor, No. 2, op. 22.

The March concert of the Manuscript Club will be held Thursday evening, March 19. There will be performed compositions written by Gilchrist, Lang, Hermann, Staton and others.

Spohr's "Calvary," a Passion oratorio, will be sung in St. Clement's Episcopal Church on Tuesday evening, March 31, by the combined choirs of St. Paul's Church, Camden, and St. Clement's Church, Philadelphia. The oratorio will be sung the following Thursday evening in Camden. S. Wesley Sears will be the Philadelphia conductor and H. Donaldson Eberlein will conduct in Camden. The Philadelphia soloists will be Leonard Corbin, soprano; Nason Christie, tenor, and John W. Brinton, bass.

A pupils' recital was given last Wednesday evening in the concert hall of the Broad Street Conservatory of Music. An interesting program was given, the following scholars of the conservatory contributing: Misses Carrie Sprenger, Mattie Fryer, Bessie McCartney, Blanche Warne, Madeleine Wood, Elizabeth Selfridge, Emma Zimmerman, Winifred Thayer, Adele Hudnut and Mabel Phillips, and Claude Harley. The numbers were all piano solos, excepting that given by Miss Wood, a violin solo, "La Dame Blanche," by Singlee.

A special concert with the Adamowski Trio celebrating the twenty-seventh anniversary of the Wanamaker store in Philadelphia took place in that establishment on Thursday, March 12, with Madame Szumowska at the piano. The Mason & Hamlin grand piano, of which Mr. Wanamaker is the representative in Philadelphia, was the instrument used. Besides the concerted number (the D minor Trio of Schumann) J. Adamowski played cello and T. Adamowski gave violin solos.

At the concert given March 4 in memory of Robert Emmet by the Society Clan-Na-Gael, in the Academy of Music, Margaret Rattoo, a pupil of Mrs. Ratcliffe Caperton, achieved a great triumph. Miss Rattoo is Irish and Italian, and has all the temperamental characteristics of both nationalities. She possesses a "veritable contralto," the rarest of all voices. Its range is two and a half octaves, perfectly even in quality from the lowest to the highest tone.

With her wonderful voice and brilliant beauty Miss Rattoo's success in the career she has chosen is not surprising, and her talent will be recognized by all who have the good fortune to hear her sing.

In the concert hall of the Gimbel Brothers store on the afternoon of March 24 an interesting instrumental and vocal recital will be given by Miss Lucie Mawson, the pianist, and Miss Charlotte Mawson, contralto. The following program will be played:

Soirée de Vienne.....Schubert-Liszt
Walzesrauschen.....Liszt
Miss Lucie Mawson.
Ah, Love But a Day!.....Mrs. H. H. A. Beach
To Sevilla.....Dessauer
Miss Charlotte Mawson.

Scherzo in C sharp minor.....Chopin
Miss Lucie Mawson.
Aria, Queen of Sheba.....Gounod
Miss Charlotte Mawson.
Frühlingsrauschen.....Sinding
En Courant.....Godard
Persian March.....Strauss-Grunfeld
Miss Lucie Mawson.

The Misses Mawson were recently heard in this city in a pleasing recital, and Miss Lucie Mawson is well known as a pianist here, although the past few years she has been giving concerts in Europe.

Mrs. Grenville Snelling will give her second song recital at the Acorn Club at 3.30 p. m. on Wednesday, March 18. The program is of a more popular character than the first one, comprising songs of American composers. Among the number are songs by Celeste D. Hekscher, of Philadelphia, who has achieved so much success as a song writer. Mrs. Snelling will also sing a group of German folksongs arranged by Brahms, and children's songs by Taubert. W. W. HAMMOND.

CABLEGRAM.

LONDON OFFICE MUSICAL COURIER,
LONDON, MARCH 15, 1903.

Musical Courier:

HIBAUD, the violin virtuoso, made a sensational success here with Saint-Saëns' B minor Concerto, Queen's Hall, yesterday. C.

EMIL SAUER.

EMIL SAUER, the eminent piano virtuoso, has been booked as follows for concerts and recitals in Europe:

March 18—Dusseldorf, recital.
19—Cologne, recital.
18—Lamoureux concert, Paris. (His new Second Piano Concerto in C minor will be produced at this concert.)
26—Philharmonic Society, London. (Same concerto.)
28—St. James' Hall, London, recital.
31—Paris recital, Salle Erard.
April 4—Paris recital, Salle Erard.

Burrowes' Exhibition Invitations.

THE "visitors' hour," marking the close of the term of twenty lessons, ten weeks, Burrowes' primary music method, is this (Wednesday) afternoon, at 954 Eighth avenue, at 3 o'clock, Mrs. Carolyn Wade Green in charge. Children from six to twelve years of age will take part, demonstrating what can be learned in ten weeks' study. The following are the children's names, some well known in the musical world: Dorothy Dambmann, Harold Gallagher, Florence Hall, Doris Nevin, Margaret Niles, Bessie Riesberg, Fredericka Riesberg, Helen Ward and Grace Welzmler. A number of children from the Brooklyn branch will come over. Teachers interested in this latest development of child education are cordially invited.

A Change of Owners.

THE former owner of the renowned music publishing firm of C. F. Kahnt, Successor, at Leipsic, Dr. Paul Simon, having died recently, the business, including the publishing of the weekly journal Neue Zeitschrift für Musik, passed over into the possession of Alfred Hoffmann. The firm name will remain unchanged as heretofore, C. F. Kahnt Nachfolger (Successor).

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Watkin Mills in Halifax.

THE following criticisms refer to a recital given in Halifax, N. S., by Watkin Mills, the English basso: Watkin Mills, the celebrated English basso, gave another of his charming concerts to a splendid audience at Orpheus Hall last evening. Mr. Mills was never heard to better advantage than at last night's concert, nor was his singing more thoroughly appreciated by the highly critical audience than was evidenced by the frequent and enthusiastic applause with which every song was received. The program was divided into three groups of songs, the first consisting of three "arias" from Mozart and Handel, which were given in the artist's very best style. His recitative and aria, "O Rudder Than the Cherry," captivated the entire house; the two groups which followed embraced English and Scotch songs, of which "Still as the Night" and "Douglas Gordon" seemed to be the favorites. At the conclusion of the concert Mr. Mills delighted everybody by giving as an encore "The Pretty Creature," which was given in his inimitable style.

Edouard Parlovitz, the young Polish pianist who assisted Watkin Mills, gave a number of piano solos, which were marvelously rendered in point of brilliancy and technic.—The Arcadian Recorder, Halifax, N. S., March 10.

The recital given last evening by Watkin Mills, the distinguished baritone, assisted by Edouard Parlovitz, was from every standpoint a brilliant success, Orpheus Hall being crowded to the doors with an audience made up largely of keenly discriminating music lovers. Mr. Mills was in magnificent voice and received loud applause on his first appearance. Mr. Parlovitz, at the piano, showed

himself a perfect master of the instrument, delighting the audience equally by his technic and by his sympathetic and beautiful interpretation of his numbers. It would be difficult to say which of the songs given by Mr. Mills was most enjoyed. He was invariably forced to respond to encores, and was in nothing more delightful than in the encore following the Mozart selections. Mr. Parlovitz received a "roaring encore" following the fourth of his piano solos. The recital, as a whole, was a success, which must have been highly gratifying to the management.—Halifax Herald, March 10.

That Watkin Mills is a prime favorite in Halifax was evidenced by the cordiality of the greeting given to the celebrated English baritone at Orpheus Hall last night. The auditorium was filled with a critical and fashionable audience, who showed their approval by enthusiastic and frequent applause. Mr. Mills was assisted in his recital by Edward Parlovitz, pianist, who was also his accompanist. Mr. Parlovitz appeared in three groups, two of which were encores. He is an artist of fine technic and brilliant execution.

Mr. Mills was in splendid voice and sang his songs with as much vigor and expression as when he heard him first. His recitative and aria, "O Rudder Than the Cherry," was a particularly good number, as was also "Douglas Gordon" and all of the last group. The whole program was an exceedingly enjoyable one and the concert the best of the season.—Morning Chronicle, Halifax, March 10.

Mary Haydon Removes.

THE young coloratura soprano, Mary Haydon, has removed from Newark, N. J., to "The Pawling," 770 St. Nicholas avenue, New York.

Helen and Mabel Reynolds.

THESE young artists (violinist and cellist) are busy this season. Following are some of their dates:

- February 21—Irrving Hotel.
24—Musical, New York city.
26—Concert, Whittier House, Jersey City.
27—Emma Thursby's.
March 1—Madison Avenue Presbyterian Church.
3—Schubert Glee Club, Asbury Park.
4—Musical, Jersey City.

This notice is from the Jersey City Evening Journal, February 27:

Artistic interpretation, pure tone and temperament marked the playing of the Misses Reynolds. Miss Helen is a violinist of much promise; her present playing shows careful study and pronounced skill. Miss Mabel is equally gifted as a cellist, and under her touch her instrument responds with deep, pure melody. As ensemble players, the Misses Reynolds are particularly successful.

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THE CITY WHERE ANGELS DWELL. By Graham, 50c.
NOV. By Paul Rodney, 40c.
ABIDE WITH ME. By H. Gladstone Hill, 40c.
NEARER, MY GOD, TO THEE. By Freeman, 50c.

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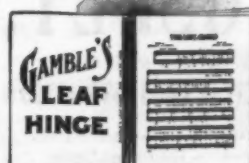
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